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CATALOGUE

OF THE

HINDI, PANJABI AND HINDUSTANI

MANUSCRIPTS

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BY

J. F. BLUMHARDT, M.A.

PROFESSOR OF HINDUSTANI, AND LECTURER ON HINDI AND BENGALI AT UNIVERSITY COLLEGE, LONDON;
AND TEACHER OF BENGALI AT THE UNIVERSITY OF OXFORD.

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PREFACE.

THE greater part of the Hindi and Hindustani MSS. described by Mr. Blumhardt in this Catalogue are from the collections of Mr. William Erskine, Sir Henry Miers Elliot, Colonel George William Hamilton, and the Rev. A. Fisher.

Each of these collections bears a distinct feature. Mr. Erskine mainly concerned himself with Jain literature, Hindi and Panjabi religious poems, and works on History; Sir H. M. Elliot with Hindustani works on History and Topography, together with miscellaneous treatises referring to the North West Provinces; Colonel Hamilton with Poetry; and Mr. Fisher with Hindi religious treatises in Gurumukhi characters.

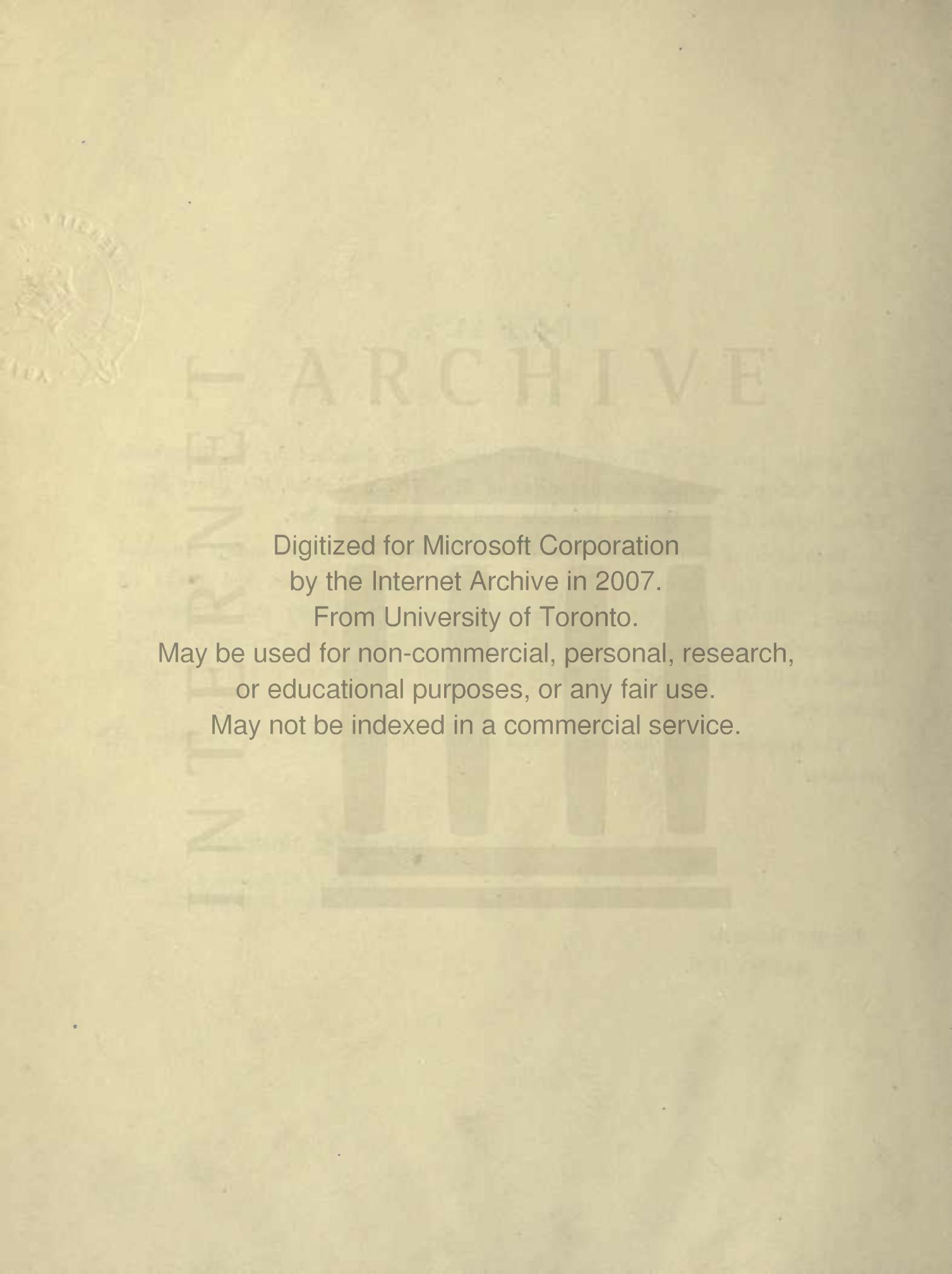
The remaining MSS. have been added to the Collection either by presentation or purchase.

ROBERT K. DOUGLAS,

*Keeper of the Department of Oriental
Printed Books and MSS.*

BRITISH MUSEUM,

October, 1899.



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AUTHOR'S PREFACE.

HINDI is one of the most important of the vernaculars of Northern India. It is evolved from the Sanskrit through the Prakrit, has numerous dialects, and is spoken by the Hindu populations throughout Behar, Oudh, the Punjab, and a considerable portion of Rajputana.

Early Hindi literature dates from the 12th to about the middle of the 16th century. There are, however, comparatively few existing works of that period, and such as there are consist chiefly of heroic poems by bards of Rajputana, of which the *Prithvirāj rāsau*, which recounts the exploits of the last Hindu king of Delhi, is the most noteworthy, whether from an historical or a philological point of view. It is said to have been originally written at the close of the 12th century by Chand Bardāī, a poet at the court of king *Prithvirāj*, but it is possible that the work as we now have it was enlarged or recast by bards of a later period. In the present collection there is a copy of this epic poem (no. 49), but unfortunately it is considerably abridged, as compared with other existing copies, and is also imperfect.

To this same period belongs the *Haricharitra*, a popular translation by Lālach of the tenth Skandha of the *Bhāgavatapurāṇa* dealing with the life of *Krishṇa*, of which there are four copies written in the Kaithi character; as also the heroic poem *Vachanikā* (no. 100 art. I., and 101 art. II.), which describes the wars between Jaswant Singh, Rājā of Jodhpur, with the emperor Aurangzeb.

Middle Hindi literature (16th to 18th cent.), which represents the purest and most vigorous development of the language, is well illustrated by copies of the famous *Rāmāyaṇa* of Tulasī Dāsa, the rhetorical poems of Keśava Dāsa and Sundara Dāsa, a work on medicine by Nainsukh, son of Keśava Dāsa, a treatise on music by Harivallabha, a translation by Hṛidaya Rāma of the popular Sanskrit drama *Mahānāṭaka*, and by a large number of religious treatises chiefly on the *Krishṇa* cult. The *Rāmāyaṇa* is written in the Baiswari dialect of Eastern Hindi; the

others are mostly in the Braj-bhasha dialect of Western Hindi, which is spoken on the plains of the Jumna and the Ganges about Agra, Mathura and Delhi. Many of these manuscripts come from the Punjab and are written in the Gurumukhi character peculiar to Sikh writings.

The romance of Ratan Sen, Rājā of Chitor (no. 83), written in Persian characters, is particularly deserving of notice, as showing the gradual introduction of the Persian and Arabic elements into Braj-bhasha verse, resulting eventually in the formation of the Urdu language.

The manuscripts of modern Hindi writers are of little importance. The volumes of miniatures and drawings of the Rāgas and Rāginīs are, however, interesting specimens of native art; and MS. no. 96, which illustrates the postures practised by the Haṭha and Rāja Yogīs, is particularly worthy of notice.

There is also a small collection of Jain religious works. Of these the Gaja-simha-charitra (no. 3) dates back as far as Samvat 1556 (A.D. 1499), the others having been written during the 17th century.

Punjabi works are few in number. The most important are the four copies of the Ādi Granth, or Sacred Scriptures of the Sikhs; a metrical translation of the Bhagavadgītā by Guru Govind Singh; and a Janamsākhī, or life of Guru Nānak. There is also a finely written complete copy of the Granth of Guru Govind Singh (no. 15), but this is written in a style more closely allied to the Braj-bhasha than to the pure Panjabi dialect of Hindi.

The development of Hindustani, otherwise Urdu, was due to the establishment of the Muhammadan power at Delhi in the 12th century, and to the gradual infusion of the Arabic and Persian vocabulary of the conquering race into the Hindi vernacular. But it was not until the reign of the emperor Akbar, in the 16th century, that this mixed tongue was employed in literary compositions.

The earliest Urdu poets lived under the patronage of the Muhammadan rulers of the Deccan, notably those of Bijapur and Golconda. Of these the most celebrated was Walī of Ahmadabad. He is said to have been the first to adopt the prosody of the Dīwān poems of the Persian poets, a species of literary composition in which all subsequent poets strove to excel.

In the present collection there is a large and fairly representative number of the works of Hindustani writers, chiefly, however, of noted poets of the last century. There are three excellent copies of the Kulliyāt, or complete works, of Saudā, the chief of poets; and one of Zāṭalī, of Jur'at, and of Mīr Ḥasan; besides Dīwān poems by Tābān, Mīr Takī, Soz, Ṣāḥibkīrān, Afsos, Rangīn and others.

The romances are mostly works by modern authors, but there are a few written by Dakhani poets of the 16th century, notably a translation of the Persian *Tūtī-nāmah*, or Tales of a Parrot, made by Ghauwāṣī during the reign of 'Abd Allāh Ḳutb Shāh of Goleonda.

A large number of the manuscripts described formerly belonged to Sir Henry Miers Elliot, many of which contain valuable notes on the history and topography of the North Western Provinces; and on the castes, method of cultivation, languages and customs of its inhabitants.

Of the two manuscripts which were acquired after the completion of this Catalogue, no. 114, which contains a most interesting collection of letters written by Muḥammad Wājid 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zīnat Begam at Lucknow, is particularly worthy of notice, not only as affording glimpses into the domestic life of the king, but also as a specimen of excellent calligraphy and ornamentation.

Quotations from the manuscripts have been printed exactly as they were written, with the many mistakes and peculiarities of the copyists, except in the case of the Kaithi manuscripts, which appear in the Devanagari character owing to the want of Kaithi type.

J. F. BLUMHARDT.

LONDON,

23rd October, 1899.

ADDITIONS AND CORRECTIONS.

HINDI AND PANJABI CATALOGUE.

P. 22a. *For Āśvinī read Āśvina.*
P. 23a. *For Elliott read Elliot.*
P. 23b. *For व्रजमाणा read व्रजमाणा*

HINDUSTANI CATALOGUE.

P. 5a. *Jang-nāmah i Kābul.* This work has been lithographed at Lucknow, A.H. 1314 (A.D. 1896), under the title *مختارہ کابل و قندھار*

P. 25a. Mr. W. Irvine has kindly supplied the following information regarding the poet Zātalī, taken from the Persian *Malāḥat i nakl* by Rāo Dalpat Singh (Or. 1828, fol. 74a).

“Mirzā Ja‘far of Nārnol (poetically Zātalī) was executed by Farrukhsiyar’s order for having written a parody of the inscription on the Emperor’s coin. The wording of the

lines as given in various places varies. Presumably this execution took place in the first year of the reign (1125 H., 1713), but it is not mentioned by any of the historians or memoir writers of the time, so far as I have seen. His age must have been 60 (lunar) years, or a little over. See *Zar i Ja‘farī*, p. 34, and a *Rubā‘ī* in the *Kulliyāt* (ed. 1853), where he says that he was at the time of writing over 60 years of age.” The execution of the poet is also noticed by Beale, in his “Oriental Biographical Dictionary” (2nd ed.), p. 189a.

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CATALOGUE OF HINDI AND PANJABI MANUSCRIPTS.

I. THEOLOGY.

A. CHRISTIAN.

1.

Or. 4546.—Foll. 107; $7\frac{3}{4}$ in. by 5; 17 to 22 lines, $3\frac{3}{4}$ in. long; written on English paper, water-marked “J. Simmons, 1823.”

The Roman Missal translated into the Parbatiya, or Nepali, dialect of Hindi, spoken in the Districts of the Himalayan valley bordering on Nepal.

The manuscript is neatly written in Kaithi characters. An undated note on the fly-leaf states that it was presented to “Josh. Hayes Esq^e. from the Rev^d. M. Wilkinson Missionary.” Mr. Wilkinson appears to have been the C.M.S. Missionary who arrived at Gorakhpur in 1823 and died in 1848.*

B. HINDU.

See under VII. POETRY.—B. Religious.

C. JAIN.

2.

Harl. 415.—Foll. 43; $9\frac{1}{4}$ in. by $6\frac{1}{4}$; 15 to 17 lines, $7\frac{1}{4}$ in. long; written by a Jain scribe; dated Samvat 1673 (A.D. 1616).

A collection of hymns in Marwari verse in praise of the Jain Tirthankaras and saints.

The manuscript is defective, the first leaf being missing. It was written by Śukladeva Bhaṭṭa, and bears the date Monday, the 6th Phālguna-badi Samvat 1673, and Saka 1540.

Colophon: इति संवत् १६७३ वर्षे शाके १५४० प्रवर्ज्जमाने
फागुण वदि ६ सोमे लिखितं भट शुक्ल देव केन्य हस्ताध्यराणि ॥

There are several notes by former owners, written on blank pages at the beginning of the MS. containing more or less inaccurate descriptions of the work. Another note, on a separate sheet of paper pasted in the volume (fol. 3*), states “A Book in the Brahma or Hanscreet language, (some call it Sanscroot,) which is a Fortune-book about Lucky and unlucky dayes, and whether a

* See B. H. Badley’s “Indian Missionary Directory,” p. 90.

Nativity on such or such dayes shall be Fortunate or unfortunate, &c. It wants the first Leave, w^{ch} was cut out before ever you received it."

3.

Add. 26,450c.—Foll. 56—71 (with original foliation from 2 to 17); 10 in. by 4½; 15 to 20 lines, 8½ in. long; dated Samvat 1657 (A.D. 1600). [WILLIAM ERSKINE.]

गजसिंह चरित्र

Gajasiṁha-charitra.

The legendary story of Prince Gajasiṁha,* son of Rājā Rishabha, written in Marwari verse. The poem is in 439 verses, of which the first leaf is missing, the second beginning (verse 11) with an account of the birth of the prince; as follows:—

पृथिव्यामि मूर्त जनमोउ । राय चूल्व चति बड़ कोउ ।
नगर माहि सुड हरपाताम । गजसिंह कुमर तमु दोध्यो नाम ॥ ११ ॥

The date of composition, Wednesday, the first day of Jyeshṭha, Samvat 1556 (A.D. 1499), occurs in the last verse of the poem (fol. 71a).

This is followed by the scribe's colophon, stating that the copy was made by Rishi Khimajī on Monday, the 2nd Kartika-badi, Samvat 1657 (A.D. 1600).

Col. इति श्रीगजसिंह कुमर चरित्र । संवत् १६५७ वरपि
कतग विदि २ सोमे लपतं चूषि योमन्त्री ।

Appended is a short poem of 13 verses (the last unnumbered) in honour of a saint called Mallaji, followed by a few odd verses which end abruptly, the last leaf of the manuscript being missing. The date of

* In Prof. Bhandarkar's Cat. of Deccan MSS. (1888), p. 33, appears a Jain MS. in Gujarati called Gajasiṁharāja-chopai, and Rājendralāl Mitra describes a Magadhi MS. in the Bikaner Cat., p. 676, called Gajasiṁha-purāṇa. These are probably versions of this legend.

composition, Monday, the 2nd (?) Māgh-sudi, S. 1646 (A.D. 1589), occurs in verse 12 of the poem.

4.

Add. 22,393.—Foll. 61; 10 in. by 4½; 15 lines, 7¾ in. long; neatly written by a Jain scribe, apparently in the 19th century.

[REV. B. WEBB.]

बनारसीविलास

Banārasi-vilāsa.

A collection of Braj-bhasha poems by Banārasi Dāsa, a Digambara Jain, on the precepts and doctrines of the Jain religion, comprising 3500 verses in all.

The work begins with a general table of contents, given in 5 verses.

Beg. श्रीनिनायनमः ॥ अथ ऋमूर्चनिका सवैया इक-
तोसा प्रथम सहस्रनाम सिंदूप्रकरथाम वाचनी सवैया वेदनिरन-
पचासिका

Then follows the Jinasahasranāma, a poem in 102 verses in praise of the Tīrthaṅkaras, beginning:—

अथ वाणारसीविलास लिप्ते अथ निनसहस्रनाम लिप्ते
परमदेव परनाम करि गुरु कौं कर्तौं प्रणाम
बुधि बल वरनौं ब्रह्म के सहस ऋटेवर नाम ।

This poem was completed on Sunday, the 5th Śrāvāṇa-sudi, S. 1690 (A.D. 1633).

संवत् सोलह से नवै आवन सुदि आदित्य
करन छव शित पंचमी प्रगटयौ नाम कवित्त १०१

The next two poems, viz. Muktimuktāvalī (104 vrs.) and Bāvanī (52 vrs.) are dated S. 1691 (A.D. 1634) and S. 1682 (A.D. 1625) respectively, the dates being given at the conclusion of each.

The rest of the volume consists of a large number of small poems without dates, of from 5 to 50 verses each, with separate headings and colophons.

Final col. इति श्रीबनारसीविलास भाषा संपूर्णं शुभंभवतु
ग्रंथाद्यं ३४०

5.

Add. 26,358E.—Foll. 39 to 50; 9½ in. by 4; 15 lines, 8½ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

समयसार

Samayasāra, also called *Samayasāra nāṭaka*.

A treatise in Braj-bhasha verse on the principal teachings of Jain philosophy, by Banārasi Dāsa. The work begins with a hymn of praise to Pārśvanātha and other Jain saints, as follows:—

करम भरम जग तिमर हरन खग उरग लुपन यग
सिव मग दरसी
निरपन नयन भविक जल वरपत हरपत अभित
भविक जन सरसी

The *Samayasāra*, or *Samayasāra-prābhṛita*, was originally written in Sanskrit by Kundakundāchārya, a celebrated teacher of the Digambara sect, and author of several works on the Jain religion.* The work contains chiefly an exposition of the *Navatattva*,† or “Nine Principles,” which form the fundamental basis of the teachings of Jain philosophy.

There are two Sanskrit recensions‡ of the *Samayasāra*, one, in 415 *gāthas* by Amṛitachandra, the other, called *Tātparyavṛitti*,§ in 439 *gāthas*.

* See Peterson's 2nd Report, p. 80, and 5th Report, p. xi.; also Bhandarkar's Report, 1883-84, p. 91.

† See J. Stevenson's translation of the *Navatattva-sūtra*, appended to his translation of the *Kalpa-sūtra* of Bhadrabāhu; also Colebrooke's Essays, vol. i., pp. 405 and 444, and Wilson's “Sects of the Hindus,” vol. i. (London, 1861), pp. 306 sqq.

‡ See Dr. E. Leumann's “Strassburg Collection of Digambara MSS.,” described in the Vienna Oriental Journal, vol. xi., p. 310.

§ A copy of this recension is noticed in Rājendralāl Mitra's Bikaner Cat., p. 268, under the authorship of “Kundachandra Āchārya” (*sic* in colophon). It is classified under “Dictionaries,” and is described as being “A classified list of Sanskrit words.”

The present work, by Banārasi Dāsa, is a Hindi version of Amṛitachandra's recension, arranged in 12 chapters (*dvāra*) containing 573 verses, to which the author has added an additional 155 verses, in different metres, on various other teachings of Jain philosophy, making 728 verses in all.

This MS. is incomplete, breaking off in the middle of verse 137* in the 3rd chapter. The complete work has been published in the *Prakaraṇa-ratnākara* (vol. ii., pp. 345—576, Bombay, 1876), with a Gujarati commentary by the editor Bhīmasīṁha Māṇaka, based on a Hindi *vyākhyā* by Pandit Rūpchand. The work is divided into the following 12 chapters:—

1. Jīva-dvāra; or the sentient principle, the soul.
2. Ajīva-dvāra; or inanimate matter.
3. Kartākarmakriyā-dvāra; or the agent, the action, and its consequent result.
4. Puṇya and Pāpa; or merit and demerit.
5. Āśrava-†-dvāra; or the entrance of sin into the soul.
6. Samvara-dvāra; or the prevention of Āśrava by self-control.
7. Nirjarā-dvāra; or the annihilation of the effects of past actions (*karma*) by self-mortification.
8. Bandha-dvāra; or the fetters, or evil impulses produced by *karma*, which bind down the soul.
9. Moksha-dvāra; or final deliverance of the soul from the bonds of action.
10. Sarva-viśuddhi; or perfect purity.
11. Syādvād ‡-dvāra; or the assertion of possibilities.
12. Sādhyasādhaka; or the object to be attained, and its attainment.

* Verse 138 in the printed edition.

† See Prof. Bhandarkar's definitions of these terms (Report 1883-84, p. 106).

‡ “The celebrated *Saptabhaṅgīnaya*, or the seven modes of assertion.” (Bhandarkar, *ibid.*, p. 95.)

Banārasi Dāsa states at the conclusion of the work (vrs. 723 and 724) that it was written by order of the *Pañchapurusha*,* and completed on Sunday, the 13th Āśvina-sudi, expired, Samvat 1693 (A.D. 1636). The verses, taken from the printed edition, are as follows :—

तव बनारसी मनमहि आनो, कोजे तो प्रगटे जिनवानो ।
पंच पुरुषको आज्ञा लोनो, कवित बंधको रचना कोनो ॥ ७२३ ॥
मोरहसे तिरानवे विते, आसुमास सितपद्म वितीते ।
तिथि तेरसि रविवार प्रवीना, तादिन यंथ समापत्त कीना ॥ ७२४ ॥

Professor Bhandarkar† mentions a Hindi version of the *Samayasāra* made by one Rājamalla‡ some time previous to Samvat 1709, the date on which Hemarāja completed a Hindi commentary on the *Pravachanasāra*, another Sanskrit work by Kundakundāchārya. That version was therefore written about the same time as this translation by Banārasi Dāsa, but no mention, or notice of it, can be found elsewhere.

There is a complete copy of the present work in the India Office Library, dated Monday, the 3rd Āśvina-sudi, S. 1734 (A.D. 1667). Another copy, dated S. 1758 (A.D. 1701) is noticed in Prof. Bhandarkar's Report, 1887-91, p. 112.

6.

Add. 26,363.—Foll. 44; 10 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$; 14 lines, 8 $\frac{1}{4}$ in. long; with ruled margins, written apparently at the close of the 18th century.

[WILLIAM ERSKINE.]

* A term made use of in the *Bṛihatsaṃhitā* (Adh. 69) to indicate five royal personages born under certain constellations, but difficult to understand in connection with Jain religion.

† Report 1883-84, p. 91.

‡ Probably the same as Rājamallasuri, a Digambara Jain mentioned by Peterson (Report v., p. lviii.) as the author of *Adhyātmakalamārtanā*, a copy of which work, dated Samvat 1663, is described in his Report iv., p. 131. Another copy, dated Samvat 1675, is noticed in Bhandarkar's Report 1884 87, p. 101.

श्रीपालचरित्र Śrīpālacharitra.

The Jain legendary story of Śrīpāla, king of Malwa, written in Magadhi (Prakrit) verse by Vinayavijaya Gaṇi and Yaśovijaya Gaṇi.

Beg. कलपवेल कवियण्ठण्ठौ सरसति करी सुपसाय
सिद्धचक्रगुण गावती पूरि मनोरथ माय ॥ १ ॥

The poem is in 4 cantos (*khaṇḍa*), containing altogether 41 chapters (*dhāla*) and 1751 *gāthas*. It was commenced in S. 1736 (A.D. 1679) by Vinayavijaya, a Digambara Jain of the Tappagachcha, pupil of Kirtivijaya Gaṇi. He died after writing 750 *gāthas*, and the work was then completed by Yaśovijaya Gaṇi the follower (सेवक) of Nayavijaya.* An analysis of the poem is given in the Mackenzie Collection, vol. ii., p. 113.

This copy is defective, breaking off in verse 4, *dhāla* iii. of the 4th *khaṇḍa* (fol. 99a in the Bombay edition of 1877).

The story appears to have been originally written in Sanskrit by Nemidatta Yati in S. 1585 (A.D. 1528).†

Another Hindi version of this story, composed by Jinachandra Suri of the Kharataragachchha in S. 1740 (A.D. 1683), was printed at Calcutta under the editorship of Pandit Krishṇachandra Adlikārī of Benares in S. 1930 (A.D. 1874).‡ This version is in 49 *dhālas*, and 1225 *gāthas*.

Dr. Kielhorn (Bombay Report, 1880-81, p. 79) notices a Prakrit copy of Śrīpālacharitra with a Sanskrit commentary by Kshamākalyāṇa, and also (p. 101) another version in Sanskrit by Hemachandra, entitled Śrīpālanarendra kathā.§

* See the colophon to the Bombay edition of 1877.

† See Prof. Bhandarkar's Report for 1883-84, pp. 117 and 123. See also S. R. Bhandarkar's Deccan Coll. Cat. (1888), pp. 38 and 362.

‡ In Sir Monier-Williams' Library at the Indian Institute, Oxford.

§ See also the Deccan Coll. Cat., pp. 193 and 67.

Two Prakrit MSS. are noticed in the Benares Cat., p. 458, one entitled *Śripālānareśvara kathā*, in 2000 ślokas, the other *Śripālarāsa*,* in 2500 ślokas, by Yaśavijaya (यशविजयकृतः) with Bhasha notes. The latter, of which a copy is also mentioned in the Deccan Coll. Cat., p. 11, is probably a copy of the present work.

A Magadhi version, entitled *Śripālapurāṇa* (in the colophon *Śripālacharita*), with a Sanskrit commentary by Jinaharsha Suri, is described in Rājendralāl Mitra's Bikaner Cat., p. 698. Professor Weber notices a Bhasha version in 1307 verses (Berlin Cat., i., p. 374), and S. R. Bhandarkar (Deccan Cat., p. 334), a Magadhi MS. by Ratnāśekhara Suri, entitled *Śripālānarendra kathā*.

7.

Or. 4533.—Foll. 30; 10 in. by $4\frac{1}{4}$; 13 to 20 lines, 8 in. long; with ruled margins; written apparently in the 19th century.

[COL. S. B. MILES.]

द्रव्यगुणपर्याय नो रास

Dravyaguṇaparyāya.

A Jain metaphysical treatise in Marwari verse, by Yaśovijaya Gaṇi, accompanied by an anonymous Gujarati commentary (*bālavabodha*). The text and commentary combined bear the Gujarati title *Dravyaguṇaparyāya-no rās*.

Beg.

ओगुरुजीतविजय मनि धरो ओनयविजय सुगुरु आदरो
आतम अरथो नई उपकार कर्ह द्रव्य चनुयोग विचार ॥ १ ॥

Yaśovijaya was a pupil of Jitavijaya and Nayavijaya,† and the author of another work, entitled *Jñānabindu-prakaraṇa*.‡ He flourished about the middle of Samvat 1700.

* A Sanskrit MS. with this title by Parimala is mentioned in Peterson's Report iv. (1894), p. 57.

† See Klatt's Onomasticon, p. 50, and Peterson, iv., p. lxviii.

‡ See Peterson, iv., p. ci.

The work contains an exposition of the "Dravya, or substance, with Guṇas, or qualities, and Paryāyas, or developments or modifications."* It is divided into 17 chapters (*dhāla*) containing altogether 283 *gāthas*. The commentary extends only to the end of the 14th *dhāla*. The text, thus far, is written in 4 lines to the page, the commentary being inserted between the lines in a smaller script. A note at the end of the MS. gives briefly the contents of each chapter.

The work, both text and commentary, has been published in the collection of Jain publications, edited by Bhīmasīṁha Māṇaka, entitled *Prakaraṇa-ratnākara*, vol. i., pp. 337-412 (Bombay, 1876).

The present copy is neatly written by a Jain scribe, and has the Jain mystic diagram at the commencement.

D. SIKH.

8.

Or. 1125.—Foll. 696; 12 in. by $14\frac{1}{2}$; 21 lines, $9\frac{3}{4}$ in. long; beautifully written in large Gurumukhi characters, apparently early in the 19th century.

ਆਦਿ ਗ੍ਰੰਥ

Ādi Granth.

The Sacred Scriptures of the Sikhs.

The Ādi Granth, also called the Granth Sāhib, was compiled during the reign of Arjun, the fifth of the Sikh Gurus (A.D. 1581-1606). It comprises the writings of Guru Nānak, the founder of the Sikh religion, and of his successors Angad, Amar Dās, Rām Dās, and Arjun, together with a collection of hymns by Rāmānanda, Kabīr, Sūradāsa, and several other celebrated Hindu Bhagats, anterior to Nānak; also verses

* Bhandarkar's Report, 1883-84, pp. 95 *sqq.*

by a Muhammadan saint called Farīd, and panegyrics of the Gurus by court-bards or Bhāṭs. To these were added later on the compositions of Tegh Bahādur the ninth Guru (A.D. 1664—1675).*

The work commences, as in the printed editions, with the Japī of Guru Nānak.

Invocation: ਸਤਿ ਨਾਮ ਕਰਤਾ ਪੁਰਖ ਨਿਰਭਉ ਨਿਰਵੈਰ ਅਕਾਲ ਮੂਰਤ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Beg. ਜਪ ॥ ਆਦਿ ਸਚ ਜੁਗਾਦਿ ਸਚ
ਹੈ ਭਿ ਸਚ ਨਾਨਕ ਹੋਸੀ ਤੀ ਸਚ ॥

The present copy agrees closely with the Lahore editions of the Granth, except that, at the conclusion of the work, it contains three additional hymns by Nānak, and a prose composition, entitled *Hakikat Rāje Sivnābh kī*, which are not included in the printed editions of the text.† These are placed between the *Mundāvāṇī* of Nānak and the *Rāgmālā* (fol. 692a—695a).

The *Hakikat* has reference to Sivnābh, king of Ceylon, and to former rulers from the time of Māyādunne.‡ It describes Ceylon as being 3 days journey from Negapatam, the seaport town of Tanjore, and shortly notices the establishment of Sikh and Bhāṭriyā communities in that island, with reference to some of its rulers. According to Cunningham, it “is said to have been composed by one Bhaee Bhunnoo in the time of Govind.”§ It is written in old Hindi with a plentiful admixture of Persian words.

* See Trumpp's “Ādi Granth,” p. cxix.; Cunningham's “Hist. of the Sikhs,” p. 367 (2nd ed.); Sir Monier-Williams' “Brahmanism,” pp. 169—178; Barth's “Rel. of India” (Trübner's Or. Ser.), p. 224; Wilson's “Rel. Sects,” i., 274.

† See footnote 2 to p. cxxi. of Trumpp's “Ādi Granth,” and Cunningham's notice of this “Supplement of the Grunth.”

‡ See “Arch. Survey of Ceylon—Kegalla District,” pp. 5 *sqq.*, and “Mahāvāṃśa,” chap. xciii.

§ “Hist. of the Sikhs,” p. 371. His description of the work, as having reference to a “Pōtee” or sacred writing known as “Pran Singhlee,” is quite inaccurate.

Beg. ਹਕੀਕਤ ਰਾਮੁਕਾਮ ਰਾਜੇ ਸਿਵਨਾਭ ਕੀ ॥
ਹਕੀਕਤ ਰਾਮੁਕਾਮ ਸਿਵਨਾਭ ਰਾਜੇ ਕੀ ॥ ਨਾਗਾਪਟਲੁ
ਬਿਦਵਿਤਿ ਜਾਵਰ ਸਹਰਗਾਹ ਤਹਾ ਕਾ ਰਾਜਾ ਅਇ-
ਰਾਪਤਿ ਨਾਇਕੁ ਹੈ ॥ ਤਹਾ ਵਲਾਇਤ ਰਾਮ ਰਾਜੇ ਕੀ
ਹੈ ਤਹਾਤੇ ਲੋਕ ਜਹਾਜਿ ਚਹੜਾ ਹੈ ॥

A small portion only of the Ādi Granth has been translated by Dr. Trumpp. A careful translation of the entire work has just been completed by Mr. M. Macauliffe, late Divisional Judge in the Panjab, but as yet it has not been published.

The first two pages of the Japī are written in gilt letters on separate sheets of paper pasted in the volume. There is a complete index to the different books of the Granth, and to the first words of each Śabd, Ślok, or separate hymn. Several “Bhog” marks have been made on blank sheets of paper at the beginning and end of the volume. These are crosses broadly daubed on with yellow or some other pigment, with which it is customary to mark the Granth after the reading of the whole of the work has been completed at some public place of worship or assembly.

The following recipe for the preparation of ink follows immediately on the last verse of the text (fol. 695b, l. 20) and is repeated on the next page :—

ਸਿਮਾਹੀ ਕੀ ਬਿਧਿ ਕਜਲੁ ਸਿਰਸਾਹੀ ਇਕ ਦੂਰਿ
ਕਾ ਕਜਲੁ ਲੈਲਾ ੧ ਬੀਜਾਬੋਲ ਸਿਰਸਾਹੀ ਇਕ ੧ ਗੈਦ
ਕਿਕਰ ਕਾ ਸਿਰਸਾਹੀ ੨ ਲਾਜਵਰਦੁ ਰਤੀ ੧

The following note appears at the end of the volume :—

“After the Infantry charging the Enemy at Goojerat the Cavalry and Light Artillery pursued the fugitive Sikhs and Afghans. The Infantry then advanced steadily in line until clear of the blazing Camp, when they filed Arms. It was there I found this Book in a Tent of one of the hostile Chiefs—probably Shere Singh's. This is called the Grunth or Code of Sikh Religion. It is

highly prized by the Sikhs, and I have had many solicitations for it from Sikh gentlemen.

Lahore, 1849 April. Henry Erskine.
[Illegible.] 10 foot.

Below this note appears the signature of "J. W. Daveran, Military Prison, Cork, 1851," and, on a blank leaf further on, the signature of Mr. H. Erskine with the date "Goojerat 21 Febr. 1849."

9.

Or. 2159.—Foll. 806; 11 in. by 13; 23 lines, $7\frac{3}{4}$ in. long; written by different hands, with ruled margins, dated Samvat 1802 (A.D. 1745).

Another copy of the Ādi Granth, with Index.

This copy also contains the additional poems noted in the preceding.

The date of the completion of the copy, the 5th day of Māgha-sudi, S. 1802, is given in a note before the Index (fol. 1a).

A list of the ten Gurus and the date on which each of them died is given at the end of the Index (fol. 31b).

1. Nānak	10th Āśvina-badi	S. 1596.
2. Angad	4th Chaitra-sudi	S. 1619.
3. Amar Dās	15th Bhādra-sudi	S. 1631.
4. Rām Dās	3rd Bhādra-sudi	S. 1638.
5. Arjun	4th Jyeshṭha-sudi	S. 1663.
6. Har Govind	5th Chaitra-sudi	S. 1710.
7. Hari Rāe	9th Kārtika-badi	S. 1718.
8. Har Kishan	14th Chaitra-sudi	S. 1721.
9. Tegh Bahādur	5th Māgha-sudi	S. 1732.
10. Govind Singh	5th Kārtika-badi	S. 1765.

The following simple recipe for the preparation of ink appears at the end of the volume:

ਸਿਆਹੀ ਕੀ ਬਿਧਿ॥ ਤਿਨ ਹਿਮੇ ਕਥੁ ਚਉਥਾਈ
ਸੁਹਾਗਾ ਲੋਹੈ ਕਾ ਤਾਂਡਾ ਲੋਹੈ ਕਾ ਡੱਡਾ॥ ਦਿਨ ਸਤ
ਥੋਟਣੀ ਰਵਾਲ ਰਖਣੀ॥ Three parts of catechu
to one of borax. Pound for 7 days in an
iron mortar with an iron pestle.

10.

Or. 2748.—Foll. 758; 10 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$; 21 to 25 lines, $7\frac{3}{4}$ in. long; neatly written, with ruled margins, apparently in the 19th century.

[REV. A. FISHER.]

Another copy of the Ādi Granth, and Index; without the additional poems contained in the two preceding copies.

This volume appears to have been much used. There are no less than twelve "Bhog" marks. Parts of some of the leaves have been torn off, possibly by constant use, but these have been carefully patched up, and the text re-written.

This copy also contains a recipe for the preparation of ink, which is more elaborate in its details than those in the above two copies.

ਸਿਆਹੀ ਕੀ ਬਿਧਿ॥ ਸਿਰਸਾਹੀ ਕਜਲੁ ਵਜਨ॥
੧ ਬੋਲੁ॥ ੨ ਸਿਰਸਾਹੀ ਗੁਡੁ ਕਿਕਿਰ ਕਾ॥ ੩ ਇਕ ਰਤੀ
ਲਜਵਨੀ॥ ੪ ਇਕ ਰਤੀ ਸੁਇਨਾ॥ ੫ ਬੰਜੇ ਸਾਰ ਕਾ
ਪਾਣੀ॥ ਤਾਮੇ ਕਾ ਤਾਂਡਾ॥ ਨਿਮ ਕੀ ਲਕੜੀ॥ ਦੂਰ ਕਾ
ਕਲਜੁ॥ ਦਿਨ ਵੀਰ ਥਸਲੀ ਰਵਾਲ ਰਖਣੀ॥

11.

Add. 25,680.—Foll. 823; 14 in. by 12 $\frac{3}{4}$; 20 to 22 lines, 10 in. long, written in large Gurumukhi characters. Nineteenth century.

Another copy.

The text differs slightly from that in the printed editions in the few poems at the end immediately preceding the Rāgmālā. The volume has a complete index (foll. 1—33). There are numerous Bhog-marks on blank leaves before and after the index, and at the end of the volume.

12.

Or. 847.—Foll. 83; a minute volume, half an inch square, 6 lines to the page. Nineteenth century.

[ARTHUR GROTE.]

ਜਪਜੀ

Japji.

The introductory chapter of the Ādi Granth, written in Gurumukhi characters.

The Japji, a hymn composed by Guru Nānak, is repeated daily by his followers, and constitutes the opening chapter of his Granth. An English translation (with the text) will be found in Dr. Trumpp's "Ādi Granth." Another translation has been made by Bawa Chhajju Singh, Lahore, 1893.

On an envelope accompanying this copy is written: "1st chap. of Grunth in the Gourmookhee character. Given me by Mungul Singh the Sikh in charge of the Golden Temple, Umritsur. May /68."

13.

Or. 5077.—Extracts from the Ādi Granth, written in minute Gurumukhi characters on thin leaves, 5 lines to the page, forming a volume half an inch square. 19th century.

The manuscript is defective. The first leaf, numbered 19, contains only a part of a verse. The rest of the volume, numbered 1-28, is taken from the Rāg Rāmkali of Guru Nānak (Mahallā I.).

14.

Add. 26,525.—Foll. 212; 2½ in. by 2; 6 lines, 1½ in. long; written apparently in the 19th century. [WILLIAM ERSKINE.]

ਸੁਖਮਨੀ

Sukhmani.

Devotional hymns of the Sikhs, composed by Arjun, the Fifth Guru. (A.D. 1581—1606).

Beg.

ਆਦਿ ਗੁਰਏ ਨਮਹ ॥ ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹ ॥
ਸਤਿ ਗੁਰਏ ਨਮਹ ॥ ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹ ॥ ੧ ॥

The Sukhmani consists of 24 Śabds, and constitutes one of the collection of hymns in the Rāg Gauṛī of the Ādi Granth. A translation of the work will be found in Dr. Trumpp's "Ādi Granth," pp. 378—424.

This copy is imperfect; breaking off in the middle of Śabd xx.

15.

Add. 21,452.—Foll. 539; 11½ in. square; 24 lines, 7½ in. long; neatly written in Gurumukhi characters, with ruled coloured margins. Nineteenth century.

[LEWIN BOWRING.]

The Granth, or Book of the Tenth Guru, commonly called Daswenī Pādshāh kā Granth.

Govind Singh, the 10th Sikh Guru, succeeded his father Tegh Bahādur in A.D. 1675, and died in A.D. 1708. He changed the purely religious character of the Sikh religion into that of a military organization, specially through a feeling of bitter enmity against the oppressive bigotry of the Emperor Aurangzeb. With this object in view he composed this second Granth "for his followers, which should rouse their military valour and inflame them to deeds of courage."*

The language of this Granth is chiefly Hindi, always written and printed in Gurumukhi characters. Part of it was composed by Govind Singh himself, but "by far the larger portion is said to have been composed by four scribes in the service of the Gooroo; partly, perhaps, agreeably to his dictation. The names of Sham and Ram occur as two of the writers, but, in truth, little is known of the authorship of the portions in question."†

* Trumpp's "Ādi Granth," p. xci.

† Cunningham's "Hist. of the Sikhs" (2nd ed., 1853), p. 372.

The Granth contains the following works, which are fully described in Cunningham's "Hist. of the Sikhs." *

I. Foll. 7—11a. (१—५) ਜਾਪਜੀ Jāpjī. Hymns for daily use, in imitation of the Japjī or introductory hymns of the Ādi Granth.

Beg.

ਚੜ੍ਹਿਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤ ਅਰੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ ॥
ਹੁਪਰਗ ਅਰੁ ਰੇਖ ਭੇਖ ਕੋਊ ਕਹ ਨ ਸਕਤ ਕਿਹ ॥

II. Foll. 11a—20b. (५—१४) ਅਕਾਲ ਉਸਤਤੁ Akāl-ustut. A hymn in praise of the "Immortal Being."

Beg. ਅਕਾਲ ਪੁਰਖਕੀ ਰਹਿਆ ਹਮਨੈ ॥
ਸਰਬ ਲੋਹਦੀ ਰਹਿਆ ਹਮਨੈ ॥

III. Foll. 20b—31a. (१४—२५) ਬਚਿੜ ਨਾਟਕ Vichitra nāṭak. Govind Singh's account of his family and mission.

Beg.

ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗੁੜੈ ਕੋਈ ਸੁਹਿਤੁ ਚਿਤੁ ਲਾਇ ॥
ਪੂਰਨ ਕੋਈ ਗਿਰੰਖ ਇਹ ਤੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ ॥ ੧ ॥

The first five chapters of this work have been translated by Captain G. Siddons (J. A. S. B., vols. xix. and xx.). See also Cunningham's abstract, pp. 388—390 of his History.

IV. Foll. 31a—39b. (२५—३३) ਚੰਹੀਚਰਿੜੁ Chaṇḍī-charitra. Legends of the goddess Kālī, taken chiefly from the Mārkaṇḍeya-purāṇa.

Beg.

ਆਦਿ ਅਪਾਰ ਅਲੇਖ ਅਨੰਤ ਅਕਾਲ ਅਭੇਖ ਅਲੇਖ
ਅਨਾਸ ॥
ਕੈਮਿਵ ਸਕਤ ਦਏ ਸੁਤਿ ਚਾਰ ਰਜੋਤਮਸਤ ਤਿਹੁ
ਪੁਰਖਾਸ ॥

V. Foll. 39b—45b. (३३—३९) ਚੰਹੀਚਰਿੜੁ Chaṇḍīcharitra. A smaller version of the same legends of Kālī.

Beg. ਮਹਿਖਦਈਤਸੁਰਯੰ ॥ ਬਢਿਯੋਸੁਲੇਹਪੁਰਯੰ ॥
ਸੁਦੇਵਗਜਜੀਤਯੰ ॥ ਤਿਲੋਕਰਗਜਕ੍ਰੀਤਯੰ* ॥ ੧ ॥

VI. Foll. 45b—48a. (३९—४੨) ਚੰਹੀ ਦੀ ਵਾਰ Chāṇḍī dī wār. A hymn of praise to Kālī. Beg.

ਪ੍ਰਿਥਮ ਤਗੈਤੀ ਸਿਮਰਕੈ ਗੁਰ ਨਾਨਕ ਲਈ ਪਿਆਇ ॥
ਫਿਰਿ ਅੰਗਦ ਗੁਰਤੇ ਅਮਰਦਾਸ ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ॥

VII. Foll. 48a—57b. (४੨—५੧) ਗਿਆਨਪਰਬੋਧ Gyān-prabodh. Praises of the Almighty.

Beg. ਨਾਮੇ ਨਾਖ ਪੂਰੇ ਸਦਾ ਸਿਧ ਕਰਮੰ ॥
ਅਛੇਦੀ ਅਭੇਦੀ ਸਦਾ ਏਕ ਪਰਮੰ ॥
ਕਲੰਕ ਬਿਨਾ ਨਿਹਕਲੰਕੀ ਸਰੂਪੇ ॥
ਅਛੇਦੰ ਅਭੇਦੰ ਅਖੇਦੰ ਅਨੂਪੇ ॥ ੧ ॥

VIII. Foll. 57b—226b. (५੧—੨੨੦) ਚੌਥੀਸ ਅਡਿਤਾਰ Chaubīs avatār, or The Twenty-four Incarnations, said to be written by one Śyāma. Of these, the descriptions of the incarnations of Rāma and Krishṇa are the most extensive, that of Krishṇa, taken from the 10th Skandha of the Bhāgavatapurāṇa, occupying no less than 2491 verses.

Beg. ਅਥ ਚਉਥੀਸਉਚਰੈ ਅਵਤਾਰਾ ॥
ਜਿਹ ਬਿਧਿ ਤਿਨਕਾਲ ਖਾਮਖਾਰਾ ॥
ਸੁਨੀ ਯਹੁ ਸੰਤਿ ਸਥੈ ਚਿਤੁ ਲਾਈ ॥
ਬਰਨਤ ਸਿਯਾਮ ਜਥਾ ਮਤ ਭਾਈ ॥

The short poem ਮਹਿਦੀ ਮੀਰ ਬਧ, Mahdi Mir badh, in 11 verses, forms the conclusion of this book. See Cunningham's History, p. 390.

IX. Foll. 226b—236a. (੨੨੦—੨੩੦) ਬ੍ਰਹਮਾ ਅਵਤਾਰ Brahmā avatār. An account of seven incarnations of Brahma.

Beg.

ਸਤਿ ਜੁਗ ਫਿਰ ਉਪਗਜ ॥ ਸਬਨ ਉਤਨੇ ਕਰਮਾਜ ॥
ਸਥ ਦੇਸ ਅਉਰ ਬਿਦੇਸ ॥ ਉਠ ਪਰਮ ਲਾਗ ਨਹੇਸ ॥ ੧੨ ॥

The numbering of the verses follows on that of the previous poem, appended to the Chaubīs avatār.

* ਤਿਲੋਕਰਗਜਕ੍ਰੀਤਯੰ in printed editions.

* Dr. Grierson describes a Granth of Govind Singh, the contents of which appear to be entirely different from those in this volume. See "Vern. Lit.," p. 69.

X. Foll. 236a—265a. (੨੩੦—੨੫੯) ਰੁੜ੍ਹ ਅਵਤਾਰ Rudra avatār. The incarnations of Siva. Beg.

ਅਥ ਕਹੋ ਤਉਨ ਸੁਪਾਰੁ ॥ ਜੇ ਧਰੋ ਰੁੜ੍ਹ ਅਵਤਾਰੁ ॥
ਅਤਿ ਜੋਗ ਸਾਪਨ ਕੀਨੁ ॥ ਤਥ ਗਰਥ ਕੇ ਰਸਿ ਭੀਨੁ ॥੧॥

XI. Foll. 265b—267. (੨੫੯—੨੬੧) ਸ੍ਰੀ ਮੁਖਿਆਕ ਸ਼ੈਖਾ Mukh-bāk. Thirty-two verses in the Savaiyā metre by Govind Singh.

Beg.

ਸਤਿ ਸਦੈਵ ਸਰੂਪ ਸਤਖੜ ਆਦਿ ਅਨਾਦਿ ਅਗਾਪ
ਅਜੈਹੈ ॥
ਦਾਰ ਦਯਾ ਦਮ ਸੰਜਮ ਨੇਮ ਜਤਖੜ ਸੀਲ ਸਥਿਤ
ਅਵੈਹੈ ॥

XII. Foll. 268—302b. (੨੬੨—੨੯੬) ਸਸਤ੍ਰਨਾਮ-ਮਾਲਾ Sastranāmamālā. A poem in 1319 verses in praise of weapons of war, with their names and descriptions.

Beg.

ਸਾਂਗ ਸਰੋਹੀ ਸੈਫ ਅਸਤੀਰ ਤੁਪਕ ਤਰਵਾਰੁ ॥
ਸੰਝਾ ਤਕ ਕਵ ਚਾਂਡਿ ਕਰ ਕਰੀ ਅੰਨਢਹ ਮਾਰੁ ॥੧॥

XIII. Foll. 302b—523. (੨੯੬—੪੧੭) ਪਖਿਯਾਨ ਚਰਿਤ੍ਰ Pakhiyān-charitra. Tales illustrative of the characteristic qualities of women. These comprise 405 tales, with a total number of 7555 verses.

Beg. ਤੁੰਹੀ ਖੜਗਪਾਰਾ ਤੁੰਹੀ ਬਾਢਵਾਰੀ ॥
ਤੁੰਹੀ ਤੀਰਭਰਵਾਰੀ ਕਾਤੀ ਕਟਾਰੀ ॥

XIV. Foll. 524—539. (੪੧੮—੪੩੩) ਜਫਰਨਾਮਿਜ਼ ਸ੍ਰੀ ਮੁਖਿਆਕ Zafar-nāmah. Twelve stories (*hikāyat*) comprising 863 verses, which were sent as a warning to the Emperor Aurangzeb. The stories are in Persian, and are said to have been composed by Govind Singh himself.

Beg. ਕਮਾਲੈ ਕਰਮਾਤ ਕਾਯਮ ਕਰੀਮ ॥
ਰਜਾਬਖਸ ਰਾਜਕਰਹਾਕੈ ਰਹੀਮ ॥

Of the works contained in this Granth nos. I.—VII. have been frequently printed together under the title Das Granthī (ਦਸ ਗ੍ਰੰਥੀ). The other works, with the exception of no. XIV., do not seem to have been published.

This copy is beautifully written, the verses, headings of chapters, and colophons being clearly indicated in red. The work is preceded by an index, giving the commencement of the first line of each separate book, chapter, or subject, with reference to the number of the leaves. A "Bhog" mark appears at the commencement (fol. 7a).

On the fly-leaf is written "Dāshām Pādīshāh dā Grānθ or The Book of the Tenth King, Gooroo Govind Singh. Umritsur 1847."

16.

Or. 2759.—Foll. 182; 6 in. by 5; 10 lines, 4 $\frac{3}{4}$ in. long; dated Samvat 1830 (A.D. 1773).

[REV. A. FISHER.]

ਪਰਚਿਆਂ ਪ੍ਰੇਸ ਭਗਤਾਂ

Parchiyān Prem-bhagatān.

Hymns in praise of famous Bhagats, written in Gurumukhi characters, and ascribed to Guru Govind Singh.

Heading: ਪਰਚੀਆਂ ਪ੍ਰੇਮਭਗਤਾਂ ਕੀਆ ਮਹਿਲਾ ੧੦

Beg.

ਦੈਹਗਾ ॥ ਉਮੰ ਨਮੋ ਪਰਮਾਤਮਾ ਪੂਰ ਰਹਿਉ ਸਭਿ ਅੰਗ ॥
ਆਦਿਮਹਿਟਨਿ (?) ਅੰਤਿ ਇਕ ਤਾਕੈ ਜਗਤੁ-
ਤਰੰਗ ॥੧॥

The Bhagats, or Saints, are: 1. Kabīr; 2. Dhannā; 3. Trilochan; 4. Nāmdev; 5. Ravidās; 6. Mirā Bāī; 7. Karmā Bāī; 8. Pipā; 9. Sainu; 10. Sadhnā; 11. Vālmīki; 12. Sukhdev; 13. Bandhak; 14. Dhruva; 15. Prahlād. Of these the writings of the first ten are included in the Ādi Granth.* The others are mythological characters. There is an index to the volume, which was originally in two parts. See Or. 2760 (no. 82). The date ਸੱਮਤ ੧੬੩੦ ਕਤਕੈ ਪਹਿਲੇ ੧ is written at the end of the index.

* Cf. the list of Bhagats given in Trumpp's "Ādi Granth," p. cxix, and Cunningham's "Hist. of the Sikhs" (2nd ed.), p. 370.

II. GENEALOGY.

17.

Add. 26,543.—Foll. 8; $7\frac{1}{4}$ in. by 6; 14 lines, 4 in. long; neatly written in thick letters, with ruled margins, apparently in the 19th century.

[WILLIAM ERSKINE.]

A brief account of the life of Vallabhāchārya, the founder of the Rādhāvallabhī sect of Vaishṇavas, and of his immediate successors; written in the Kanauji dialect of Hindi.

Begin. श्रीवल्लभाचार्यजी महाप्रभुनको प्राकटन ॥ तैलंग देश में कंभकांकरवाल गाम में यज्ञनारायण भट्टजी तैलंग ब्राह्मण हते सो वीनते सोमयाग कीयो तामें भगवान प्रकट होय दर्शन दोने वर दोनो सो तुमारे घर हमारे अवतार होयगो

Vallabhāchārya was the son of Lakshmaṇa Bhaṭṭa, a Brahman of the village of Kankarkhambha* in the Telinga kingdom of Southern India. By his adherents he is looked upon as being of divine origin, and a manifestation or incarnation of the god Kṛishṇa; hence all the events of his life are invested with a halo of superhuman intelligence and miraculous power. The story of his birth, as told in this work, is briefly as follows:—

Lakshmaṇa Bhaṭṭa was the son of Gaṇapati Bhaṭṭa, the grandson of Gaṅgādhara Bhaṭṭa, and great-grandson of Yajñanārāyaṇa Bhaṭṭa, to whom it had been revealed by Kṛishṇa (भगवान्) that he would become incarnate in his family. Having no male offspring, Lakshmaṇa Bhaṭṭa went a pilgrimage to Benares and other holy cities,

with his wife Ilmāgārū.* After a while she became pregnant, and, on their homeward journey, gave birth to a still-born infant in the forest of Champaran. Her husband took her to a neighbouring village called Chaunra (चौंडा), and on her recovery, after 15 days, they resolved to return to Benares. On reaching the spot in the forest where the child had been born they saw an infant boy seated in the midst of flames of fire. On invoking Agni, the god of fire, the flames receded, and Lakshmaṇa took the child and gave it to his wife to nurse.

The date of this birth is stated (fol. 3a) to have been Sunday,† the 11th day of Vaiśākha-badi, Samvat 1535 (A.D. 1478). The author proceeds to narrate that Vallabhāchārya was educated at Benares for 12 years. Even at this youthful age he displayed extraordinary ability and religious zeal. In course of time he became an Āchārya, and set out on a religious tour. Whilst on his travels the god Kṛishṇa appeared to him, and ordered him to erect a temple to him on the summit of the holy hill Govardhana. He obtained materials for the building from Rājā Pūrṇa Mal Kshatri, and the temple was completed on Sunday, the 3rd day of Vaiśākha-sudi, Samvat 1556 (A.D. 1499). After this Vallabhāchārya went to the court of Kṛishṇa Deva Rājā of Vidyānagar (i.e. Bijainagar) and there established his religious tenets. He also visited many other cities of India, and finally disappeared in the

* The name is taken from the Vallabha-digvijaya.

† The week-day is not mentioned in this work. It is said to have been Sunday in the Vallabha-digvijaya, but Thursday in the Prāgatya-vārtā.

* So in Vallabha-digvijaya, p. 6, but spelt कंभकांकरवाल in this MS.

form of a brilliant light whilst bathing in the sacred waters of the Ganges at Benares.* He was succeeded by his son Viññhalanātha at the age of 15, and at his death his seven sons dispersed to various countries, each of them building a temple to Kṛishṇa, and becoming the head of a community of the newly formed sect of Vaishṇavas.

The same legendary story of the birth of Vallabhāchārya, with some variations, and the addition of further miraculous details, is given in an account of his life by Sitārāma Varmā, entitled Vallabhadgivijaya.† This work, written in Braj-bhasha prose and verse, deals more particularly with the 12 religious journeys (called Dīgvijaya, or "Conquest of the world") of Vallabhāchārya throughout India, and the spread of his religious teachings.

Another work, also in Braj-bhasha, written by Harirāya Gosvāmī under the title Govardhananātha-jī ke prāgatya kī vārtā,‡ records the different manifestations of Kṛishṇa in the person of Vallabhāchārya and his successors, as also those occurring before the time of Vallabhāchārya, from Saṃvat 1466. The work is full of the most extravagantly fabulous stories.

For an account of the Rādhāvallabhī sect, see Dr. Barth's "Religions of India" (Trübner's Oriental Series), p. 233, R. W. Frazer's "Literary History of India," p. 349. See also "History of the Sect of Mahārājas, or Vallabhāchāryas in Western India," Trübner and Co., London, 1865.

* खपाम पथारे देह सहित तेजोरूप होयके as the writer tersely puts it. The author of the Prāgatya-vārtā (Bombay edit. of 1879, p. 19) gives the date the 2nd day of Āshāḍha-sudi, S. 1587 (A.D. 1530), as follows: संवत् १५८७ आपाद
शुद्धे २ उपरात ३ तोजके दिन मध्यान समय

† Benares, 1887. 3rd edition.

‡ Aligarh, 1869; Bombay, 1879, and Muttra, 1884.

18.

Add. 26,544.—Foll. 51; 7½ in. by 6; 11 lines, 4 in. long; written in large bold characters, uniform with the preceding.

[WILLIAM ERSKINE.]

An account of the manifestations of Kṛishṇa on the immediate descendants of Vallabhāchārya.

Begin. सातस्त्रहृष्ट प्रकट भये ताको प्रकारः ॥ प्रथम श्री-
नवनीत प्रियजी को प्राकटन श्रीवह्नभाचार्यजी श्रीयमुनाजीके
गौषाट क्षान कों पथारे सो भौतर दुवकी मारी तब जनेउं सों
लगे आये तब आपने छानी सों लगाय लीये पीछे पर पधराये
सेवा को प्रवंध वाय्यो

This work is in continuation of the preceding, and is written by the same hand. It contains an account of Viññhalanātha, the son and successor of Vallabhāchārya, and of his 7 sons, all of whom are represented as being actual manifestations of Kṛishṇa, the Divine essence of the god being described as resting on their heads. The author also gives an account of the division of the countries where the Vallabhī cult had taken root amongst these 7 grandsons of the original founder, and the gradual spread of the religious views taught by them throughout India.

According to the Vallabha-dīgvijaya (Benares, 1887, p. 166) Viññhalanātha was born on Friday, the 9th of the dark half of Pausha, Saṃvat 1572 (Śaka 1437), i.e. A.D. 1515.

The birthdays of his 7 sons are given on pp. 171—173, as follows:—

1. Giridhara Kārtika, 12th sudi S. 1597.
2. Govindarāya Māgha, 8th badi S. 1600.
3. Bālakṛishṇa Āśvina, 13th sudi S. 1606.
4. Gokulanātha Māgha, 7th sudi S. 1608.
5. Raghunātha Kārtika, 12th sudi S. 1611.
6. Yadunātha Chaitra, 6th sudi S. 1613.
7. Ghanaśyāma Māgha, 13th badi S. 1623.

19.

Add. 26,545.—Foll. 36; 6 in. by 8; 9 to 11 lines, 7 in. long; dated Udaipur, Samvat 1873 (A.D. 1816). [WILLIAM ERSKINE.]

A genealogical account of the Princes of Mewar from the earliest period; written in the dialect of Eastern Rajasthan, with a large admixture of Persian and Arabic words.

Beg. सूरजबंस में राजा रामचंद्रजी अजोध्या का राजा हुया सो औतार हुया लंका का रावण ने मारयो वाकै बेटो राजा लंक हुयो वाकै बेटो राजा अतथ हुयो पहें वाकै बेटो पेपद हुयो

The Rajput family of Udaipur (or Mewar) claims to be of the Sūryavamśa, or Solar race by direct descent from Rāma through his son Lava.* The author of this work has given the names of an unbroken lineage of princes from Rāma to Bhīm Singh.† The first date given is that of the birth of Rāwal Bāpū (or Bappa), the founder of the Gehlot dynasty, in S. 176 (A.D. 119). This date, however, as also all others given in this history, excepting those of modern times, are purely imaginary and incorrect.‡

The author states that Rāwal Bāpū, by virtue of a boon granted by the god Ekliṅga Mahādeva, was endued with superhuman strength,§ and, having conquered the whole of Hindustan from Gujarat across to Bengal and Orissa, and the Southern provinces of Dravida and Telinga, he made Chitor his capital, and reigned there for 101 years from S. 191 to 292 (A.D. 134—235).

* See Tod's "Rajasthan," vol. i., p. 175, *sqq.* (Madras ed.), also Hunter's "Gazetteer," vol. xiii., p. 402.

† The reigning prince when this work was written. He died A.D. 1838.

‡ The foundation of the Gehlot dynasty at Chitor by Bappa took place in S. 784 (A.D. 728). See Tod, i., p. 191.

§ Described as follows (fol. 7b):— दस हात लंचा नौ नाहरों को बल बतोस में को पडग हाथ में रापता “He was ten cubits in stature, his strength was that of nine tigers, and he wielded a sword of 32 *mans* (i.e. 2560 lbs.)”

From the time of Bāpū onwards the author has ventured to give, with surprising exactitude, not only the date of the accession of each king, but also the period of each reign in years, months and days, and, further, the precise numerical strength of their armies of infantry, cavalry, and elephants. A short sketch is also given of the history of the kingdom, dealing more particularly with the battles fought with neighbouring states, and with Muhammadan invaders.

The following are the dates assigned to the principal epochs in the history of Mewar after the time of Rāwal Bāpū. The correct dates, according to Col. Tod and other authorities, are added in brackets for purposes of comparison.

Fol. 12b.—S. 1112. Accession of Samarsī to the throne of Chitor.*

Fol. 12b.—S. 1151.† Death of Samarsī, with his brother-in-law Prīthvīrāj, king of Delhi, at the capture of that city by Shihāb-ud-dīn Muḥammad Ghori. (S. 1249, A.D. 1193.)

Fol. 13a.—S. 1206. Accession of Rāhup, who changed the title of the ruling prince from Rāwal to Rāṇā. (S. 1257, A.D. 1200.)

Fol. 17a.—S. 1350. Sack of Chitor by 'Alā'ud-dīn Khiljī, during the reign of Lakumī. (S. 1360, A.D. 1303.)

Fol. 23b.—S. 1592. Accession of Udai Singh, the founder of Udaipur. (S. 1597, A.D. 1540.)

Fol. 25a.—S. 1624. Capture of Chitor by the Emperor Akbar. (S. 1624, A.D. 1568.)

Colophon: लिपो उदैपुर मे संवत १८७३ जेठ मूद १३ नै

On the margin of the first page appears the name of "Col. Tod," and the heading "Meywar Ranas from old Bard."

* An inscription discovered in Chitor by Col. Tod gives S. 1206 as the year of Samarsī's birth. "Rajasthan," vol. i., p. 215 (Madras ed.).

† The author's chronology appears to have been based on Chand's Prīthvīrāj Rāsāu (see no. 49). In that epic S. 1158 is given for the death of King Prīthvīrāj.

20.

Add. 26,547.—A single sheet, $20\frac{1}{2}$ in. by $7\frac{3}{4}$; 40 lines, $5\frac{3}{4}$ in. long, containing the genealogy of Rājā Sūrat Singh of Bikaner; together with a letter addressed to Capt. Tod, 8 in. by 6, 11 lines, 7 in. long, dated the 3rd Śrāvaṇa-badi, S. 1879 (24 Augt., 1823).

[WILLIAM ERSKINE.]

Beg. अथ वंशावली लिप्पते । अथ सूर्यवंशप्रसूत राठोडा-न्यावंश महाराजाधिराज महाराजा श्रीमूरतसिंहजी कस्य वंशावलीयम् । साप्त दानेखरा । श्रीआदिनारायण १ ब्रदा २ मरीच ३ काश्यम् ४ सूर्य ५ आद्वदेव ६

The Rahtor clan of Rajput kings of Bikaner claims to be of the Sūryavāṇīśa or Solar race. Rājā Sūrat Singh (who died A.D. 1828) is shown in this genealogy to be the 158th lineal descendant of Ādinārāyaṇa, the primeval spirit, from whom sprang Brahmā, Marīchi, Kaśyapa and Sūrya. A list of names only is given, with no other particulars. Capt. Tod has written on the top of the sheet "Rahtore Bansvalie sent me by the Rajah Soorut Sing of Beekanair."

The letter forwarding the genealogy to Capt. Tod expresses thanks for that officer's kind enquiries, and pleasure in being able to furnish him with the information sought for. It bears no signature, and is badly written in Kaithi characters by some uneducated scribe.

On the top of the letter is written "Letter from Soorut Singh of Beekanair to Cap. Tod with the Pedigree of his Family."

21.

Add. 26,548.—A paper roll, 8 feet 4 in. by 6 in.; dated Śrāvaṇa S. 1876 (Augt. 1820).

[WILLIAM ERSKINE.]

शाहनामा

Shāh-nāmā.

A complete list of the sovereigns of Delhi from Yudhishthir, with the period of the reign of each.

Beg. अथ स्याहनामौ लिप्पते ॥ दिल्ली मै हिंदु मुसलमान नै राज्य कीया राजा युधिष्ठिर सौ लगाइ महमद स्याह नाई तिस का व्यौरा ॥

The total number of sovereigns is 183, extending over a period of 4859 years, 8 months, and 24 days. Of these there are 124 Hindu kings, divided into 12 dynasties, comprising a period of 4051 years, 3 months, and 15 days; and 59 Muhammadan sovereigns, commencing with Shihābd-din Ghorī, the total period of their reigns amounting to 808 years, 5 months, and 9 days.

Colophon: इति दिल्ली पति युधिष्ठिरादि राजा वा वाद-इयाह तिन्होके राज्य संवतादि प्रमाण संपूर्णे ॥ मिति आवण बुद्ध ३ संवत् १८९६ सन हिन्जरी ॥ २५*॥

On the back of the MS. is written "Dynasties of Delhi, from Jewdeshter." Also, in another hand, "Captⁿ. Tod to Mr. Erskine. Bombay, 31 Jan^{ry} 1823."

22.

Or. 392.—Foll. 41; 9 in. by 6; 15 lines, $4\frac{1}{2}$ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Two genealogical accounts of the Gond dynasty of Garha Mandla in the Jabalpur Division of the Central Provinces of India, written in modern Hindi of the Kanauji dialect, with a large admixture of Persian and Arabic words. See Hunter's "Gazetteer," vol. ix., p. 299.

I. Foll. 2—32.

Beg. लिपिये चतुर शुनान ॥ शो नरवदा के तोर यै मड़लागढ़ अशाथान ॥ पहले राजा गौड़ ये रहे गढ़ा के पाश ॥ फेर राजा छत्री भये जानत है शंशार ॥

The author relates how, in ancient times, Jādava Rāya, a Rajput, was married to the daughter of Ghārū Shāh, a Gond prince of Nagar, and ruler over 750 villages. He was the first of a line of 63 princes, the seat of

* The equivalent Hijra year should be 1235.

whose government was at Garha Mandla on the banks of the river Nerbudda. Jādava Rāya came to the throne in S. 215 (A.D. 158), and after a reign of 5 years was succeeded by Mādhava Singh, his son by a second marriage. The author then takes up the history of the family from the time of Sangrām Shāh, the 48th ruler, and gives a brief sketch of the principal events in the history of the kingdom. Sangrām Shāh is said to have succeeded to the throne in S. 1543 (A.D. 1486). In S. 1837 (A.D. 1781) Mandla was wrested from Sumer Shāh, the last of the line of princes, and the kingdom came into the power of the Maratha rulers of Sagar, and was governed for 20 years by the Peshwa Raghunāth Rāo, and, after him, for another period of 18 years by Rāghojī Bhonslā of Nagpur, up to S. 1874 (A.D. 1818), when the kingdom of Mandla was annexed by the British government on the conclusion of the third Maratha campaign.

It is stated in the colophon (fol. 25a) that this account was compiled on the 14th Jyeshṭha-badi, S. 1886 (A.D. 1830), by Bhikhārī Bābu, Kānūngo of Mandla, and read over and presented to one Bāpu Antājī.

Colophon: गारीब द्व १४ वद जेठ सं[वत्] १८८६ को शाल मै लिपि है कैफियत लिपकर मुनाकर जौसावा वापु जंताजी मै गुजारी है अलवद* भिमारी वाबु कानुगोप मडलावारे

At the end of the work (foll. 26—32) there is a tabulated list of the 63 princes of Mandla, giving the period of the reign of each, with dates expressed both in the Samvat and Christian eras. The author states in his history (fol. 3b) that this list

has been drawn up on the reliable authority of Purushottama Vājapeya and Rūpanātha Ojhā. The passage runs as follows :—

तेको वंशावली वमोन्नव वाकफकारी पुरजोत्तम याजपेद वो रूपनाय जौका नै वनाई है श्री फिरशत दुशरी मै तपशील है

The name of the scribe Bhagavant Singh Deśpānde, resident of the village of Chhapara, appears at the end of the list, as follows :—

चकलंग भगवंत शीग देशपाडिया शाकोन कशवा छपारा

Appended is a separate sheet (fol. 33) pasted to the work, written by a different hand, containing a list of 37 castes of Gonds, with the names of the Hindu deities specially worshipped by each caste.

II. Foll. 34—81 (original numbering १—९).

Beg. लिप्ते वंसावली सोमवंसन को पुरोमाहिक मती के राजा भए छत्री सोमवंसी पौलस्त गोत्र उत्तपत्र प्रथम थो महाराजा जादौ रायजू पै अनिर्मदाजू प्रसन्न भई

In this genealogy Sangrām Shāh is mentioned as being the 46th prince of the Garha Mandla dynasty, Raghunāth Singh and Pratāpadipa (nos. 4 and 21 of the preceding list) being omitted. The length of reign of each ruler is given, but the figures are quite different from those in the foregoing history. Thus Jādava Rāya, whose date of accession is not given, is said to have reigned 52 years, instead of 5. The date of Sangrām Shāh's accession is put down as S. 1506 (A.D. 1449). The author has given a detailed list of the 52 *garhs*, or provinces, which were under the sway of this prince.

In the short historical notice of the princes from Sangrām Shāh to Sumer Shāh no mention is made of Raja Chhatra Shāh (no. 55 in the preceding list), and, by mistake, the same number (57) is given to two different princes, viz.: Durjan Shāh, and Nizām Shāh. Thus the author makes a total of 59, instead of 63, rulers.

It is stated in the colophon that this genealogy was compiled in S. 1885 (A.D.

* It seems evident from the use of the word *अलवद* (Hindust. *العبد*), which in legal phraseology, like the English 'signed,' is placed before the name of the executor of a document, that Bhikhārī was the author of this historical sketch. This copy is in the same handwriting as that of the appended list of rulers, which bears the name of Bhagavant Singh Deśpānde.

1828), from an old *bijak* in the possession of Mahārājā Śaṅkar Shāh, by Mānak Lāl Ojhā of Mandla.

Colophon: इस बचान महाराजा जादौ राईनू देव तै
लगाइत औ महाराज सुमेर साहिनू देव तलक पुस्त ५९ तै

वर्तेवान पुरानो बंसावली बोजक के देपके लिपो गड पुरानै
राजके जानवकार यै[डित] औ वोका मानक लाल रहनैवाले
मडला सो उननै बोजक तै लिपाइ औमहाराजा संकर साहिनू
देव कौ संवत् १८८५ की साल मै

III. SCIENCES.

A. DIVINATION.

23.

Or. 2764.—Foll. 47; $6\frac{1}{2}$ in. by $3\frac{3}{4}$; 6 to 11 lines, $2\frac{3}{4}$ in. long; with ruled margins; written in large and clear Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

प्रीछा

Prīchhā.

A book of fate, ascribed to Guru Nānak.

Heading: प्रीछा लिखी महला ॥ १ ॥

Beg. मलेक॥ जै जन मनमहि चित्तहनी रखाहै ॥

मै मनका महमा करि पूगटा है ॥
गुर प्रमादि महमा डउ मिटै ॥
ऐषिअ चिंत चिंत मड छूटै ॥

The work consists of a set of 46 coloured drawings of various objects, each on the *verso* of a numbered leaf, to which is assigned an auspicious or inauspicious signification. On fol. 2a is a diagram containing 46 squares. Anyone desirous of consulting the oracle, in order to ascertain if any projected enterprise should be engaged in, should first of all repeat the following initial verse of the *Japji*, as a *mantra*, five times, अदि मचु जगादि मचु ॥ ई भी मचु नानक ईसी भी मचु ॥ He should then place the index finger of his right hand on any one of the squares, and consult the leaf

bearing the number of the square for an answer to his question.

This work does not appear to have been published. There is another *Prīchhā*, ascribed to Guru Arjun, which has been frequently lithographed at Lahore. The introductory portion of it is identical with that in this work, but otherwise it is totally different. It is in 36 verses, and is intended to be consulted by dice-throwing.

24.

Or. 4827.—Foll. 2; $5\frac{1}{4}$ in. by $2\frac{1}{2}$; 5 lines, $4\frac{1}{4}$ in. long; written in Nepal (?) in a Nagari hand of the 18th century.

A fragment, containing Tantric charms and mantras, with mystic diagrams.

B. MATHEMATICS.

25.

Add. 26,373.—Foll. 20; 10 in. by $4\frac{1}{2}$; 14 to 16 lines, $7\frac{1}{2}$ in. long; dated S. 1818 (A.D. 1761). [WILLIAM ERSKINE.]

लीलावती

Līlāvatī.

A treatise on arithmetic and geometry, translated by Lālchand into the Baiswari

dialect from the Sanskrit of Bhāskarā-chārya.

Beg. सोभित सिंहपूर गजसीस नोकै नूर एकदंत सुंदर विराजै भालुचंदजू ।

सुर कोरि कर जोरि अभिमान दूरि छोरि प्रणमत जाके पदपंकज अमंदजू ।

The work is arranged in sixteen chapters, of which the first is an introductory one by the translator, dilating on the utility of the Sanskrit original, and the desirability of its being translated for the benefit of the public. Lālehand states, in an epilogue of 28 verses, that he was a pupil of Jinachandra Sūri of the Kharatara gachchha, and that he had made this translation at the request of Jait Singh, the son of Rājā Anup Singh,* who was himself a man of considerable ability, and had made the Līlāvatī his particular study. The translation was completed on Wednesday, the 5th Āshādha-badi, S. 1736 (A.D. 1679). The date is given as follows in v. 8 of the epilogue :—

सत्तर छन्नोसे समै । वदि आपाठ वपाण ।
पंचमि तिथि बुधवार दिन । ग्रंथ संपूरण जाण ॥ ८ ॥

This copy is dated the 11th day of Āshādha-badi, S. 1818. It was written by Rishi Rāmajī, a pupil of Rishi Śyāmājī, for Rishi Manajī Vijayachand, during the rule of Fath Singh, Maharaja of Jankipur.

Colophon : इति श्रीलीलावती भास्कराचार्योपरिभाषा गर्कित(?) उपाध्याय श्री लालचंद गणिताकृत लीलावती संपूर्णे ॥ ग्रंथाग्र शूलक ४५० पृज्यप्रवर पंडित शिरोमणि चृष्टि श्री ५ स्यामजी तत्त्वशिष्य चृष्टि रामजी लिपते पठनार्थं चृष्टि मनजी विजयचंदः ॥ संवत् १८१८ वर्षे ज्ञासोन वदि ११ दिने श्रीजानकीपुरवरे महाराजाधिराज महाराज श्री फत्तै सिंधजी विजय राज्ये ॥

* Raja of Bikaner (S. 1730 to 1765, i.e. A.D. 1673—1708). See Tod's "Rajasthan," vol. ii., p. 166 (Madras ed., 1873).

26.

Add. 6652.—Foll. 319; 10 in. by 6; 20 to 25 lines, 3½ in. long; dated 1144 of the Bengali Samvat [A.D. 1738]. [J. T. HULL.]

लीलावतीचंदिका

Līlāvatīchāndikā.

An arithmetical treatise in Braj-bhasha, by Lālā Anup Rāya, carelessly written in an archaic form of Kaithi.

The first leaf of the MS. is missing. The work is arranged in 5 parts, each having a separate numbering of leaves and colophon. It consists chiefly of calculations in simple arithmetic, on the profit and loss on transactions in grain and other merchandise.

The copy was written at Murshidabad, by Amichand, an Ambaṣṭha Kāyastha, a resident of Kamartha,* Parganah Shādā, in the Province of Behar, in the Bengali year 1144, the 19th year of the reign of the Emperor Muḥammad Shāh, during the administration of Shujā' al-Dīn Muḥammad Khān, Nawab of Bengal.

Final colophon : पोथी लीखा लाला अनुप राए का लीलावती अश्वचंदीका लीखा अमीचंद काए[स्य] चंद्रश नोरशीदावाद भो लीखा अमल शुवै शुजावदी[न] महमद खा वहादुर वादशाह महमद शाह . . . तैजार भई शं. ११४४ शाल बंगल श. १९ वादशाही

C. MEDICINE.

27.

Add. 26,454 F.—Foll. 106—114; 10½ in. by 4½; 15 lines, 8½ in. long; neatly written, with ruled margins, apparently in the 19th century.

[WILLIAM ERSKINE.]

* See the colophons to the 2nd and 3rd chapters.

वैद्यमनोत्सव

Vaidyamanotsava.

Medical prescriptions in Braj-bhasha verse, by Nainsukh, son of Keśava Dāsa.

Beg. शिवमुतपय प्रणमु सदा चृद्धिसिद्धि निधिदेय * ।

कुमति विनासन सुमतिकर मंगल मानेकारय † ॥ १ ॥

This MS. is an unfinished copy of a work in 7 chapters (*samuddeśa*), containing a popular manual of treatment of ordinary diseases, according to the Hindu system of medicine. The copy extends as far as the middle of the 6th chapter (*sloka* 246).

Contents :—Chapter 1. (*sl. 1—36.*) Diagnosis of diseases by the pulse, bilious and pulmonary complaints. 2. (*sl. 37—108.*) Fevers and dysentery. 3. (*sl. 109—142.*) Piles, fistula, enlargement of the spleen, flatulence, colic, jaundice, and consumption. 4. (*sl. 143—158.*) Hiccough, colds, asthma, indigestion, and cholera. 5. (*sl. 160‡—194.*) Hydrocele, urinary diseases, leprosy, itch, scab, and other cutaneous diseases. 6. (*sl. 195—246.*) Rheumatism, cough, spleen; and diseases of the eyes, nose, ears and head. This chapter is incomplete. The last chapter of the work (here missing) treats of diseases peculiar to women.

A lithographed edition containing 321 *ślokas*, was published at Bombay, 1865. Other editions have been printed at Delhi, 1870, and Lucknow, 1874, each containing 327§ *ślokas*. A later Lucknow edition of 1882 has only 302 *ślokas*.

The author states at the conclusion of the work that he completed this composition at Sinand (?) during the reign of the Emperor Akbar (A.D. 1556-1605), on Friday, the 2nd Pausha-sudi, S. 1649 (A.D. 1592).

The following verses, giving this date, are taken from the Lucknow edition of 1882 :—

केशवराममुत नैनसुख कहयौ वयन सुखकंद ।

शुभ नगरी शौनेद महि अकबर शाह नरेद्र ॥ ३०० ॥

अंक वेद रस भेद नौ शुक्रपद शुभ राश ।

तिथि डितीया भृगुवार पुनि पुष्पचन्द्र सुप्रकाश ॥ ३०१ ॥

The copy is in the handwriting of a Jain scribe, and has the Jain mystic diagram at the beginning. Slight variations from the printed editions are occasionally found.

28.

Add. 5660c.—Foll. 34; 9 in. by 4; 8 lines, $6\frac{3}{4}$ in. long; neatly written in thick letters, dated the 15th day of Śrāvāṇa-badi Samvat 1841 (A.D. 1784).

कोकमंजरी

Kokamañjari.

A treatise in Braj-bhasha verse on sexual intercourse, translated from the Sanskrit by Ānanda Kavi.

Beg. ललित सुमनधन अलिपन चतनद्विवि अभिनवकंद ।
मधुरितहित सौं रत्नरवन जै जै मदन अनंद ॥ १ ॥

The author gives no account of himself in this work. According to Śiva Siṅha,* he was born in S. 1711 (A.D. 1654) and has also composed a work on palmistry, entitled Sāmudrika.

In the introduction Ānanda Kavi states that the Sanskrit original was by one Koka, and was called Kokasāra. He says in verse 9 :—

कोक पठे विनु चृतु समै विनु दोपक ज्यो थाम ।
ता कारन रचना रच्ये कोकसार सुभ नाम ॥ ८ ॥

The Koka referred to is no doubt the Kokkoka, or Koka Pandit, the author of

* दातार in printed editions.

† सुदित अपार in printed editions.

‡ So in MS., but properly *sl. 159.*

§ Wrongly numbered 427.

* Sivasimhasaroja, App. p. 7.

Ratirahasya,* an ancient Sanskrit work on the art of love, which was written for one Vaiṇyadatta, and appears to have been based on a still more ancient treatise on the same subject, by Vātsyāyana, entitled Kāma-śāstra. The present work is doubtless a translation from this Ratirahasya, which was probably more commonly known as Kokasāra, from the name of the author.

The present work is divided into 12 chapters (*sarga*†), the names of which, given in the colophons, describe the contents of each. They are as follows:—

1. Fol. 2b. Ramārūpaguṇa-varṇana.
2. „ 5b. Purusharūpa-varṇana.
3. „ 7b. Kriḍāsuratabheda-varṇana.
4. „ 8b. Chandrakalā.
5. „ 10a. Ubhaya-varṇana.
6. „ 11a. Vayo-varṇana.
7. „ 11b. Nāśa-varṇana.
8. „ 13b. Āṅga-varṇana.
9. „ 15a. Purushāśriṅgāra-varṇana.
10. „ 16a. Viryastambhanādhibhikāra-varṇana.
11. „ 24a. Yuvatīvaśikaraṇa.
12. „ 26b. Āsanabheda-varṇana.

The Kokamañjari has been printed at Calcutta, 1813, and also at Benares, 1853. This MS. agrees in the main with these printed editions, but there are considerable variations in places. The work is divided into 15 chapters (*khaṇḍa*) in the printed editions, which have names given to them different from those in this MS.

The East India Office Library possesses the manuscript of a Persian translation of the Koka-śāstra (no. 908, foll. 188—211)‡

and of an abridged Marathi version (44 slokas) bearing the title of Ratimañjari.

Another Persian version, compiled by Muḥammad Kuli, called Jāmī, in A.H. 1036 (in 36 *bāb*s), entitled Lazzat al-nisā in the subscription, is described in the Persian Cat., p. 680a.

An anonymous Hindustani version, also called Lazzat al-nisā, taken probably from this Persian work, has been lithographed at Bombay, 1869, and at Delhi, 1873.

This copy was made by Pandit Ātmārāma at Calicut, and completed on the 15th Śrāvaṇa-badi, S. 1841.

Colophon : संवत् १८४१ आवन वदी १५ लिखित पंडित आत्मारामेन कल्कत्ता देशंतर समुद्रतीर इदं पुस्तकं कोकसारविधि समाप्तं ॥

29.

Or. 4828.—Two leaves; 8½ in. by 3¾; 10 lines, 7 in. long; nineteenth century.

कोकसारविधि

Kokasāravidhi.

A fragment of an anonymous work on *ars amandi*.

Beg. मुकुल पद्ध परिवा कामदेव अस्त्रो का वाहु जंग वसे वास पाद चंगुष वास ॥ पुरुष का दश्मिन जंग कामदेव को दद्धीन पाद चंगुष वास ॥

This carelessly written fragment contains a badly composed description of the members of the human body which are specially influenced by love on each day of the month. This subject is treated of in the 4th chapter (Chandrakalā) of the preceding MS.

* Described in Burnell's Index, p. 58b.

† Called *adhyāya* in the colophons of chapters 2 and 3.

‡ Noticed by Garcin de Tassy, "Litt. Hind.," 2nd edit., vol. i., p. 187.

D. MUSIC.

30.

Add. 26,540.—Foll. 92; $7\frac{1}{2}$ in. by $4\frac{1}{4}$; 11 lines, $6\frac{1}{2}$ in. long; slightly damaged; dated Samvat 1710 (A.D. 1653).

[WILLIAM ERSKINE.]

संगीतदर्पण

Saṅgītadarpaṇa.

A treatise on music, in Braj-bhasha verse, by Harivallabha.

Beg.

चाजतिहेद्विटीकेकुतेल्पिद्द . . . नजूहनहाजयन्यंति ।
भा . . . योदुतियौं हरिवज्ञम जानि रपे . . . जौं रति कंपति ।

No information can be gained of the author. The work was probably compiled at the beginning of the 17th century. It is written in an obscure form of old Hindi, and is probably based on the Sanskrit Saṅgītaratnākara of Śaṅgadeva.*

The work is divided into five chapters, as follows:—

I. Foll. 1—13b. Svara-adhyāya (180 verses); on musical notes.

II. Foll. 14a—30b. Rāga-adhyāya (125 and 26 verses); on musical modes, or melodies; containing a description of the 6 Rāgas, and 36 Rāginīs which constitute the repertoire of Hindu airs.

III. Foll. 30b—38b. Prakīrṇaka-adhyāya (107 verses); on the art of singing, the excellencies and blemishes of music.

IV. Foll. 38b—77b. Tala-adhyāya (440 verses); on musical measures. This chapter includes Vādyavivekavichāra (v. 1—218); or a discussion on musical instruments.

* Cf. Aufrecht, Cat. Catt., p. 686a.

V. Foll. 78a—92. Nritya-adhyāya (170 verses); on dancing and acting.

The MS. was written by one Śāraṅga, as stated in the following colophon:—

इति भाषा संगीतदर्पणक ॥ कृता हरिवज्ञमेन ॥ संवत् १७१०
वरमे फालुन वदि दुनि दिने सारंग लेखकेन लिखितं ॥

31.

Or. 2765.—Foll. 92; 4 in. by $5\frac{1}{4}$; 7 lines, $3\frac{1}{2}$ to $4\frac{1}{2}$ in. long; dated Samvat 1880 (A.D. 1823). [REV. A. FISHER.]

बुद्धिप्रकाशदर्पण

Buddhiprakāśadarpaṇa.

A short treatise on Hindu music, in Braj-bhasha verse, by Dīwān Lachhīrām, written in Gurumukhi characters.

Heading: अघ बुधिप्रकाशदरपन लिखिते ।

Beg.

ऐरा ॥ एकरद्दन गतधर्दन के गैरमाड मिद्डाड ॥
लिंबैदर मुख मुख कीषे विष्णविमुख एवै
जाड ॥ १ ॥

The work is divided into 8 chapters (*prabhāva*). The first is explanatory of the system of notation and the definitions of the terms in use. The second chapter describes the 6 Rāgas, or musical modes. These are called Bhairava, Mālakauśa (also called Kauśika), Hīḍola, Dipaka, Śrī, and Megha. The other six chapters enumerate the different Rāginīs (some 20 in number) subordinate to each of the six Rāgas.

The author appears to be a modern writer. His name occurs in the colophon to the first and second chapters. The date १८८० appears at the end without the scribes colophon.

Fol. 92 (numbered ११) contains a copy of the verses in fol. 77 (wrongly numbered १०).

IV. DRAMA.

32.

Or. 2751.—Foll. 205; 9½ in. by 7½; 15 lines, 5¾ in. long; neatly written in Gurumukhi characters, dated Vaiśakha, Samvat 1880 (A.D. 1823). [REV. A. FISHER.]

हनुमन्नाटक

Hanuman-nāṭaka.

A drama in fourteen acts, translated by Hṛidaya Rāma from Mohanadāsa's recension of the Sanskrit Mahānāṭaka. See the Sanskrit Catalogue, p. 104a.

Heading: अघ एन्माननाटक लिखते ॥ भाषा
पिरदे राम भले की ॥

Beg.

अग्ने लेकपति प्रानपति प्रीतरी मैं रति अग्निर्नि
गति के चरन मर नाइहैं ॥
सदा सीलपति मतपति देकनारी घ्रुति मिवमन-
काटिपति जमहि मुनाइहैं ॥

The Mahānāṭaka is a Sanskrit dramatic poem, containing an account of king Rāma, and the rescue of his wife Sītā from the hands of the demon Rāvaṇa. A popular tradition states that it was composed by Hanumat, the monkey-god, who assisted Rāma in his expedition to Laikā. He is said to have engraved it on a smooth rock, but, "being dissatisfied with his composition, he hurled it into the sea; many years after, a learned prince ordered expert divers to take impressions of the poem on wax, by which means the drama was in great measure restored."*

This Hindi translation, in Braj-bhasha verse, was made in Samvat 1680 (A.D. 1613), during the reign of the Emperor Jahāngīr, the date of composition being expressed in the last verse (fol. 201b) as follows:—

संमत घिर्म निपति सहस्रट मत अमी घर ।
चैतु चादनी दृज छड जर्मगीर मुडट पर ॥

As tradition ascribes the authorship of the Sanskrit original to Hanumat, so also is he supposed to have been instrumental in its translation. Rāmakṛishṇa Varmā states in the preface to his edition of this work (Benares, 1888) that the translator, Hṛidaya Rāma, was a poet at the court of Jahāngīr. Having incurred the displeasure of the emperor, he was imprisoned in a cell, the walls of which were of such dazzling brightness that he became blind. During his imprisonment he composed this translation, and wrote it on plantain leaves, which were supplied to him daily by the god Hanumat, of whom the poet was a devout worshipper. On the completion of the work the emperor, pleased with the translation, released Hṛidaya Rāma, and placed the MS. in his treasure-house. Years afterwards, during the reign of Bahādur Shāh (A.D. 1707—12), the MS. was accidentally discovered, and was given to Guru Govind Singh, who was a great favourite of the emperor's. Finding a few leaves lost, Govind Singh had the missing passages re-translated by Kavi Kūśirāma, a descendant of Hṛidaya Rāma.

The work is extremely popular in the Panjab, and has been frequently published, but chiefly in the Gurumukhi character.

In this copy the verses are numbered

* See the preface to Mahārāja Kālīkṛishṇa's English translation, Calcutta, 1840.

consecutively throughout the work, amounting to 1326 in all.

The writer states in a colophon that he completed this copy at Lahore on Sunday, the 9th day of Vaiśākha-sudi, Samvat 1880.

Appended to the drama (foll. 202a—205) is an unfinished collection of medical prescriptions in Hindi verse, without any heading or title.

33.

Or. 2752.—Foll. 373; $3\frac{1}{2}$ in. by 6; 7 lines, 4 in. long; neatly written in Gurumukhi

characters, with ruled margins; dated [Faṣli] 1279, i.e. A.D. 1872. [REV. A. FISHER.]

A copy of the same work.

34.

Or. 2753.—Foll. 588; 3 in. by 4; 6 and 7 lines, $2\frac{3}{4}$ in. long; written in Gurumukhi characters, with ruled margins; dated [Faṣli] 1267, i.e. A.D. 1860.

[REV. A. FISHER.]

A copy of the same work.

V. PHILOLOGY.

A. GRAMMAR.

35.

Or. 2144.—Foll. 81; $7\frac{1}{4}$ in. by $4\frac{1}{4}$; 7 lines, $4\frac{1}{2}$ in. long; neatly written, but carelessly copied; dated the 11th Āśvinī-badi, Samvat 1904 (A.D. 1847).

लघुसारस्वत

Laghu-Sārasvata.

A short treatise on Sanskrit grammar, in two parts, compiled by Kalyāṇa Sarasvatī from the Sārasvata of Anubhūtisvarūpa Āchārya.

The first part (foll. 1—22, native num. १—२२) is in Sanskrit, and contains an abridgment of the *sūtras* in the Pūrvārddha, or first half, of the Sārasvata, with a modified form of Anubhūtisvarūpa's commentary, and occasional short explanations.

Beg. मातरपितरौ श्रीशौ नन्त (sic) केनभिद् (?) गुर (sic)

लघुसारस्वतं कुर्वे श्रीकल्याण सरस्वति

End. इति तद्वित समाप्ता ॥ इति लघुसारस्वतं पूर्वार्द्धं संपूर्णे ॥

The second part (foll. 23—81, native num. १—४१) contains some of the *sūtras* from the Uttarārddha, or concluding half, of the original grammar, with comments, accompanied by Braj-bhasha explanatory notes, entitled Vachanikā. The Sanskrit *sūtras* are divided by punctuation from the Hindi notes up to fol. 37, after which they are not kept distinct.

It appears from a short preface to this part that the Vachanikā, or Hindi commentary, was written by one Māṇik Chand, pupil of Nayana Mukhopādhyāya, who dictated to him the meaning of the Sanskrit text, and that it was made for one Bhāi Hansrāj of Bhopal, during the administration of the Dīwān Amar Chand.

Beg. यह लघुसारस्वत का पाठ को वचनिका तालभूपाल वासी भाई हंसराज जी हेतु श्री दीवानजी श्रीसंघटी अमरचंदनी शासनात् विद्यापाठक ज्येष्ठ वर्णी नयन मुखोपाध्याय समौप मै माणिक चंद वाक शिष्य वाके मुप हैं अर्थधारि श्री दीवानजी का आज्ञानुसारी * सेवक होय ॥

* The syllables ज्ञानु are obliterated with red ink.

Final colophon : इति श्री कल्याण सरस्वती विरचित
लघुसार[स्त्री]तस्य उत्तरार्द्धं खंडस्य देशभाषा मय वचनिकाङ्कारेण
संश्लेषणपूर्व अर्थं समाप्तः ॥ मोती अश्वनि कृष्ण * [पद्म] एकादशी
संवत् १९०४ ॥

36.

Or. 1757.—Foll. 32 (381—412); 10 in. by
6½; written about A.D. 1850.

[SIR HENRY M. ELLIOT.]

I. Foll. 381—384 (३८१—३८४). Tables showing the letters of the Devanāgarī (here called Shāstri) Alphabet, with their equivalents in the Persian, Ṣarrāfi, Marāthī, and Paṭwārī forms of handwriting.

On the fly-leaf (fol. 381a) appears the title :

قواعد تہجیٰ صرافیٰ و شاستریٰ وغیرہ

II. Foll. 385—412. A copy of the Hindi text contained in a grammar of the Braj-bhasha dialect by Munshī Lallū Lālā Kavi, published at Calcutta, A.D. 1811, under the title "General Principles of Inflection and Conjugation in the Bruj B,hak,ha, or the Language spoken by the Hindoos in the Country of Bruj, in the District of Go,aliyur, in the Dominions of the Raja of B,hurutpoor, as also in the extensive Countries of Bueswara, B,hudawur, Untur Bed and Boondelk,hand. Composed for the use of the Hindoostanee students by Shree Lulloo Lal Kuvi, B,hak,ha Moonshee in the College of Fort William."

Prefixed are two pages of pencilled notes, in Sir Henry Elliott's handwriting, on the origin of Braj-bhasha, taken from Lallū Lālā's preface to his grammar.

37.

Add. 26,594.—Foll. 50; 10 in. by 7½; 17 lines, 6½ in. long; written on English paper, waterlined 1804. [WILLIAM ERSKINE.]

* Written पाण्डु

I. Foll. 2—35 (१—३४).

ब्रजभाषा व्याकरण
Braj-bhāshā vyākaraṇa.

A grammar of the Braj-bhasha dialect, written chiefly in the form of a catechism. It deals more particularly with the different conjugations of verbs (foll. 15—35), of which several examples are given, the masculine and feminine forms of each person being given in full in the conjugation of each tense. The preceding part of the grammar treats very briefly on the number, gender, and declension of nouns and pronouns.

The work is incomplete, breaking off in the middle of a sentence containing a reply to a question on the structure of negative verbs.

II. Foll. 36—50 (१—१६).

ब्रजभाषा संग्रह

Braj-bhāshā sangraha.

A vocabulary of Braj-bhasha words. These are written on pencilled lines on one half of each page, in a rough kind of classified arrangement. Some of the words are Braj-bhasha forms with their equivalents in modern Hindi, but the majority of them are simply ordinary Hindi or Sanskrit.

This part of the MS. is written by the same hand as the preceding part, but on English paper of different manufacture. In the native numbering of these two treatises the even numbers only are expressed.

38.

Add. 26,595.—Foll. 160; 10 in. by 7½; a collection of vocabularies and grammars, written on English paper of the 19th century. [WILLIAM ERSKINE.]

I. Foll. 2—18. A comparative vocabulary of Hindi, Marathi, and Gujarati words, with synonyms.

II. Foll. 19—48. ਪੰਜਾਬੀ ਹੋਰ ਤੁਗਰ ਦੇ ਗਜ਼ੇ ਦਾ ਨੇਮ

A Panjabi grammar written in Panjabi, showing also some peculiarities of inflection in the Dogri dialect.* The greater part of the grammar is devoted to the conjugation of verbs, only a few pages (foll. 19—28) being given to the declension of nouns and pronouns. An interlinear transliteration in Roman characters has been added, apparently in Mr. Erskine's handwriting, up to fol. 43.

III. Foll. 49—65. A list of Panjabi words with occasional synonyms.

IV. Foll. 66—110. कश्मीरी व्याकरण

A grammar of the Kashmiri language, by Bālamukunda, explained in Hindi. An account of the language, with notices of short grammars and vocabularies, will be found in Dr. Cust's "Modern Languages of the East Indies," pp. 35 and 174. See also F. Drew's "Jummoo and Kashmir," p. 466. The most complete grammar of the Kashmiri language hitherto published is that by the Rev. J. R. Wade, London, 1888.

The author states in a short preface that he finds the Kashmiri language somewhat similar in structure to Marathi, and also to Hindustani, but unfortunately the gentlemen who know anything of the language pronounce it so badly, and speak it so ungrammatically that, in order to teach it correctly to the people of Patna, he was induced to write these grammatical rules, at the request of Dr. John Leyden (डाक्टर यशकश्यपा लयाधन साहेब).

There are interlinear transliterations of the Kashmiri words, and short translations of the Hindi grammatical rules as far as fol. 86.

V. Foll. 111—127. A Kashmiri vocabulary, in Devanagari characters.

VI. Foll. 128—146. A Bengali vocabulary, with some few Sanskrit synonyms, and their equivalents in the Tripura dialect.

VII. Foll. 147—160. A comparative vocabulary of Sanskrit, Bengali and Oriya words.

The several vocabularies contained in the volume are for the same set of words as in the preceding MS. (foll. 36—50).

39.

Or. 2033 and 2034.—Two uniform volumes, containing respectively foll. 63 and 39; 6 in. by $3\frac{3}{4}$; written on English paper, watermarked 1803. [JOHN HADDON HINDLEY.]

Extracts from marginal notes made by Sir William Jones on a manuscript of the *Tuhfat al-Hind*, formerly belonging to the Royal Society, and now in the India Office Library.

The first volume contains for the most part notes on the orthography, declensions, and conjugations of the Braj-bhasha language; also on Hindi derivatives, and prosody, and on Hindu music according to the system of Hanumān.

The second volume contains a vocabulary of Hindi words explained in English. The words are mostly in Roman characters, some few are in Devanagari and Persian characters.

B. LEXICOGRAPHY,

40.

Add. 5585.—Foll. 42; $8\frac{1}{4}$ in. by $6\frac{1}{2}$; 14 lines, $3\frac{1}{4}$ in. long; written apparently early in the 19th century.

Two Hindi vocabularies in Braj-bhasha verse, by Nanda Dāsa of Rāmpur. See Dr. Grierson's "Vern. Lit.," p. 25.

* For a short grammar and vocabulary of this dialect, see F. Drew's "Jummoo and Kashmir" (London, 1875), App. I, and II.

I. Foll. 1—13b. जनेकार्थ Anekārtha. A vocabulary of words, each of which has various significations.

Beg. जो प्रभु जगमय जोतिमय कारनकरन* अभेद
असुभहरन सबसुभकर† नमो नमो तेहि देव ॥ १ ॥

There are 124 verses in this MS. The Lucknow editions of this work, published by Nawal Kishor, contain 140 verses. The Benares edition of 1860 has 155, and that of 1877, 154 verses.

II. Foll. 13b—42. नाममाला Nāmamālā. A vocabulary of synonyms.

Beg. तद्वानिपद परमगुरु कृष्णकवच‡दलनैन
जगकारण करुनार्नेव § गोकुल जाको चैन ॥ १ ॥

The words are not placed alphabetically, nor do they appear to follow any systematic or classified method of arrangement.

The number of verses in this MS. and other copies, as also in the printed editions, varies considerably. There are 289 verses in this copy, 312 in no. 41, 287 in no. 98; 267 in the Benares edition of 1860, and 277 in that of 1877.

In the heading this work is called Nāmañjari (नाममंजरी). The colophon reads:—
इति श्रीमान्मंजरी नाममाला श्रीनंददासज्जौ विरचितं संपूर्णं समाप्तं ॥ The title Mānamañjari also occurs in the heading of the following MS. and in the colophon of MS. no. 98, ii. According to Garcin de Tassy,|| Mānamañjari is the

* मंगलजगतमय वारणकरण in Lucknow editions, 1874 and 1884. जोतिजगतमय कारणकरण in Benares editions, 1860 and 1877.

† विश्वहरण सबसुखकरण in all printed editions.

‡ ओकमल in printed editions, and in nos. 41 and 98.

§ करुनायतन in Benares edition of 1860.

|| Litt. Hind., 2nd ed., vol. ii., p. 445.

title of an entirely different work by the same author.

41.

Or. 391.—Foll. 27; 7½ in. by 6; 11 lines, 6½ in. long; written in the 19th century.

[GEO. WM. HAMILTON.]

Another copy of Nanda Dāsa's Nāmamālā, called Mānamañjari in the heading.

42.

Add. 25,432 and 25,433. Two uniform volumes, containing respectively foll. 249 and 254; 12½ in. by 9¼; written on English paper, on pencilled lines of about 20 to the page; 19th century.

A Hindi-English Dictionary, by M. A. A.

The dictionary is arranged, as far as possible, in the order of the Persian alphabet, instead of the Sanskrit. In a few prefatory remarks, written on a separate sheet of paper attached to the first volume, the author says:—“As by far majority of European gentlemen, who have directed their attention to Eastern literature, are better acquainted with the arrangement of the Persian Alphahet than with that of the Naguree as exhibited in Sunskrit Lexicons, the writer was led to think that a somewhat similar arrangement in a Hinduwee Dictionary would render it more generally useful—as references could be made to it, probably in most cases with greater facility.”

The author is only known by his initials “M. A. A.” which occur at the end of his preface.

The MS. is very neatly written. The Hindi words are in a bold thick Nagari hand, written with native ink, and probably by a native scribe.

VI. RHETORIC AND PROSODY.

43.

Add. 5578.—Foll. 54; 12 $\frac{1}{4}$ in. by 7 $\frac{3}{4}$; 21 lines, 5 in. long; written in the 18th century on European paper bearing the water-mark "J. Whatman."

रसिकप्रिया

Rasikapriyā.

A treatise in Braj-bhasha verse by Keśava Dāsa on the *Śrīnigāra-rasa*, or erotic sentiment in poetical or dramatic composition.

Beg. एकरदन गजवद[न] सदनवुधि मदनकदनसुत ।
गौरिनंद आनंदकंद जगवंदचंदजुत ॥
मुषदायक दायकमुकृत गणनायक नायक ।
पलशायक धायकदरिद्र सबलायक लायक ॥

Keśava Dāsa, the son of Kāśinātha, was a Sanādhyā Brahman of Orehha in the district of Bundelkhand. His home was originally at Tehri, whence he settled at Orehha under the patronage of Rājā Madhukar Shāh, whose son and successor, Indrajit Shāh, assigned him a grant of 21 villages. His first work, *Vijñānagītā*, a philosophical poem, was written in Samvat 1600 (A.D. 1543). He then wrote the present work, which was completed on the 7th day of Kārtika-sudi, S. 1648* (A.D. 1591). This was followed by *Kavipriyā*, a work on rhetorical composition (see the

* Date given in verses 10 and 11 of the first chapter, as follows:—

संवत् सोरहसै वरय चौते अठतालोश ।
कातिक शुदिति सप्तमौ वार वरनिरजनीश ॥ १० ॥
ज्ञति मति गति रति एक करि विविध विवेक विलास ।
रसिकनिकों रसिकप्रिया कीनी केशव दास ॥ ११ ॥

following work) in S. 1658 (A.D. 1601). He subsequently wrote *Rāmachandrikā*, a poem on the life of Rāma, and a work on prosody entitled *Rāmālāṅkāra-mañjari*. See *Sivasiṁhasaroja*, 1st ed., App. p. 10; Dr. Grierson's "Vern. Lit.", p. 58, and Garcin de Tassy's *Litt. Hind.*, 2nd ed., vol. ii., p. 180.

The *Rasikapriyā* is perhaps one of the oldest Hindi works on the erotic style of composition. The theme is a favourite one with modern authors, most of whose writings are based on ancient Sanskrit works on rhetoric, of which the *Sāhityadarpaṇa* of Viśvanātha Kavirāja is one of the most extensive and authoritative. Keśava Dāsa composed this work in the name of his royal patron Indrajit Shāh, who is designated in the colophon to each chapter as being the author.*

The work is divided into 16 chapters (*prabhāva*), the contents of which are as follows:

1. Fol. 1b. *Samyoga-viyoga*; or the meeting and separation of the hero (नायक) and the heroine (नायिका).
2. Fol. 3a. *Chaturvidha nāyaka*; or the four principal classes of heroes.
3. Fol. 4b. *Ashtayuvatibheda*; or the eight principal classes of heroines.
4. Fol. 11b. *Prabhanna-prakāśa-darśana*; or the affection, either secretly felt or openly expressed, which arises from thinking, dreaming, hearing, or looking at a picture of a beloved object.

* The colophon to the first chapter reads: इति श्री-मम्हाराजकुमार इंद्रजीत विरचितायां रसिकप्रियायां संज्ञोगवियोग वर्त्तन नाम प्रथम प्रभाव ॥ The others are similarly worded.

5. Fol. 13b. Milanasthāna; or the places favourable for lovers' meetings.

6. Fol. 18a. Hāva; or the actions and emotions indicative of love.*

7. Fol. 23a. Nāyaka-nāyikā-prabheda; or the different types of heroes and heroines into which the principal classes, enumerated in chapters 2 and 3, are subdivided.

8. Fol. 27b. Pūrvānurāga; or love excited towards a person before forming his or her acquaintance, caused by hearsay, magic influence, or the seeing of pictures or dreams. Pūrvānurāga is described as being the first out of four kinds of *Vipralambha śringāra*, or love in absence. The other three kinds are treated of in the three following chapters.

9. Fol. 33a. Māna; or indignation, which is either coquettish caprice, or a feeling of jealousy.

10. Fol. 35a. Māna-mochana; or the means of conciliating an indignant lover.

11. Fol. 38a. Pravāsa; or the affection for a lover who is away from home, either on a journey or residing in another country. This chapter also describes Karuṇā (the 4th kind of *Vipralambha śringāra*) or the sorrowful longing for a deceased lover, or one with whom reunion is uncertain.

12. Fol. 40b, and 13. fol. 44b. Sakhijana; or a description of the male and female friends of lovers who assist as go-betweens to foster and encourage love.

14. Fol. 47a. Navarasa; or the nine *rasas* or sentiments, which distinguish different modes of composition. These are 1. love (*rati*, or *śringāra*), 2. mirth (*hāsyā*), 3. sorrow (*karuṇā*), 4. fury (*raudra*), 5. resoluteness (*vīra*), 6. terror (*bhayānaka*), 7. aversion (*bibhatsa*), 8. surprise (*adbhuta*), and 9. quietude (*śānta*).

15. Fol. 51b. Chaturvidha kavītā; or the four styles of dramatic representation

(*vritti*). These are called Kauśikī, Bhāratī, Ārabhatī, and Sāttvatī.*

16. Fol. 52b. Rasa anarasa; or various merits and defects of poetical composition. These are termed Pratyānika, Nirasa, Virasa, and Duḥsandhāna.

In the present MS. the verses of the first chapter only are numbered. There is a copy of this work in the India Office Library, dated Samvat 1808 (A.D. 1751) in which the verses are numbered throughout the 16 chapters, the total being 228.

Most of the subjects treated of in this work will be found fully described and commented on in the "Mirror of Composition," a translation of the Sāhityadarpaṇa, alluded to above, which was commenced by Dr. J. R. Ballantyne, and completed by Pramadā-dāsa Mitra. See also S. M. Tagore's "Eight Principal Rasas of the Hindus," and the Introductory chapter to vol. i. of Wilson's "Theatre of the Hindus."

44.

Add. 5587. Foll. 129; 7½ in. by 6; 14 lines, 3 in. long; written in thick letters, in the 18th century, on European paper bearing the watermark "Vanderlin."

कविप्रिया

Karipriyā

A treatise in verse on rhetorical composition, by Keśava Dāsa. See the preceding work.

Beg. गजमुख सनमुख होतहर्षे विश्व विमुख हो जात ॥

ज्यौ पग परत प्रयाग मगपाप पहारविलात ॥ १ ॥

वानीजुके चरन (० चरण) जुग सुवरन कन परमान ॥

सुकविमुख कुरुखेतपरि होत सुमेह समान ॥ २ ॥

The Kavipriyā is one of the earliest Hindi treatises on *alamkāra*, or the ten *angas* or

* These are the correct Sanskrit forms of name. The two last are spelt रादिकाभट्टी and सात्त्विकी in this MS.

constituents of poetical composition. It is written in an archaic style of Hindi, very similar to the Braj-bhasha dialect, and is based on ancient Sanskrit works treating on this subject. The date of composition, Wednesday, the 5th day of Phālguna-sudi, Samvat 1658 (A.D. 1601) is given in the 4th verse of chapter i. (fol. 3a).

प्रगट पंचमी को भयौ कविप्रिया जवहार
सोरह मै अडानवैना फागुण मुदि बुधवार ॥

It was written in honour of Pravīṇa Rāi Pātnrī, a famous courtesan and poetess of Orchha, in the time of Rājā Indrajīt Shāh. Śiva Simha states in his anthology (Śivāsimhasaroja, App. p. 10) that the Emperor Akbar imposed a fine of ten million rupees on Indrajīt for refusing to send Pravīṇa Rāi to his court, when commanded to do so. Keśava Dāsa thereupon had a private interview with Birbal, Akbar's prime minister and favourite companion, and recited a laudatory poem which he had composed in honour of him. Birbal was delighted with the poet and his verses, and managed to get the fine remitted, but nevertheless Pravīṇa Rāi was obliged to obey the royal mandate.

The present work consists of 16 chapters (*prabhāva*), of which the first two are introductory, containing genealogies of Rājā Indrajīt and of the poet, which are given *in extenso* in Wilson's "Mackenzie Collection of MSS.," vol. ii., p. 111.

The Kavipriyā was lithographed at Benares in A.D. 1865, accompanied by a prose commentary written by Sardār Kavi, of that city, at the request of the Mahārājā Īśvāri Nārāyaṇa Simha. Another edition of the text and Sardār's commentary was printed by Nawal Kishor at Lucknow in A.D. 1886.

These two published editions contain an additional chapter, of 96 verses, probably supposititious, which comes after the 14th *prabhāva*, and bears the same number. It contains a *Nakhśikh* (नखशिख), a style of composition greatly admired by all modern

writers on *alamkāra*, in which poetical descriptions are given of the several portions of the body, of the dress, ornaments, and personal charms of the heroine (or, it may be, of the hero), from her toe-nails (नख) to the lock of hair on the crown of her head (शिख).

There are two copies of this poem (both more or less defective) in the India Office Library, each of which contains this additional chapter, but in 129 instead of 96 verses.

In the printed editions the 16th, or last chapter, contains 91 verses. The present MS. ends with verse 69, and does not contain verses 51 to 68 of the printed editions. Dr. Grierson, in his notice of this poet ("Vern. Lit.," p. 58), mentions several other commentaries on the Kavipriyā besides that of Sardār Kavi, none of which appear to have been published.

45.

Add. 5586.—Foll. 116; $7\frac{1}{2}$ in. by $6\frac{1}{4}$; 15 to 17 lines, $4\frac{1}{2}$ in. long; with ruled margins; dated Samvat 1833 (A.D. 1776).

सुन्दरशृंगार

Sundaraśringāra.

A poem on lovers, by Sundara Dāsa, Kavīvara.*

Beg. देवो पूजन सरस्तो पूजौ हरि के याइ ।

नमस्कार कर जोरिकै कहै महाकविराइ ॥ १ ॥

The author states in the introductory portion of the poem (verses 1—16) that he was a Brahman of Gwalior, and a poet at the court of the Emperor Shāhjahān (A.D. 1628—58), who had conferred on him the title of Kavirāya, and afterwards of Mahākavirāya, or "Prince of Poets." Amongst

* Garcin de Tassy has erroneously confused this poet with Sundara Dāsa, disciple of Dādūjī, the author of Sundaravilāsa and Jñānasamudra. See no. 80, art. vi.

modern writers Sundara Dāsa is generally known by the title Kaviśvara.

This work, written in the Braj-bhasha dialect, describes the various classes of male and female lovers, according to the elaborate system of classification found in Sanskrit works on *alaṁkāra*. It also treats of the art of love, and contains a description of female beauty. It was composed on Thursday, the 6th of Kārtika-sudi, Samvat 1688 expired (A.D. 1631). The date is given in verse 16, as follows:—

संवत् सोरह सै चरस चैते च्छासीति ।
कातिक सुदि पट्टी गुरौ रच्यो ग्रंथं करि प्रोति ॥ १६ ॥

The Sundaraśringāra was printed in Bombay, 1864, and published by Kavi Hīrāchand Kānji, with a poem of his own on the same subject, entitled Hīrāśringāra.

Another edition was printed at Benares, 1865. These printed editions, as also this copy and one in no. 98, do not agree in the number of verses. In the present copy there are 363,* and in no. 98, 353 verses, whilst the Bombay and Benares editions have 378 and 366 respectively.

Sundara Dāsa is also the author of a Braj-bhasha version of the Sanskrit Tales of the 32 images of the throne of King Vikramāditya, from which Lallū Lāla composed the popular Hindi translation, entitled Simhāsana-battisi.

46.

Add. 27,216.—Foll. 74; 9 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 18 lines, 4 in. long; neatly written; dated Samvat 1890 (A.D. 1833).

[CAPTAIN MILES.]

जगद्विनोद

Jagadvinoda.

A Braj-bhasha poem on rhetoric, and specially on the *Sringāra-rasa*, or erotic

* Written २६२ by mistake.

style of poetical or dramatic composition, by Padmākara Bhaṭṭa.

Beg. सिद्धि सदन सुंदर वदन नंदनंदन मुद मूल ।
रसिक सिरोमनि सामरे सदा रहहु अनुकूल ॥ १ ॥

Padmākara was the son of Mohana Bhaṭṭa of Mathura* (Muttra), and, according to Śiva Simha, was born in S. 1838 (A.D. 1781). He was at first employed in the service of Raghunāth Rāo, known as Appā Sāhib, the Mahratta Peshwa at Nagpur, and afterwards went to Jaipur, where he compiled this work by order of Mahārājā Jagat Simha (who reigned A.D. 1808—1813).

The rules of rhetorical composition, as contained in this work, are clearly taken from the standard Sanskrit treatises on *alaṁkāra*, of which the Sāhityadarpaṇa† of Viśvanātha Kavirāja is perhaps the most important.

The Jagadvinoda deals chiefly with the erotic element of composition. It is divided into 6 chapters (*prakarana*), under the following heads:—

1. Fol. 2b. Ālambana-vibhāva (331 verses); or The essential excitants of love. These are the different types of heroes (*nāyaka*), and heroines (*nāyikā*), each of whom is described as possessing certain characteristic qualities which excite the feeling of love. Under this head are also included the seeing of a portrait, or the dreaming of a loved object.

2. Fol. 36b. Uddipana-vibhāva (57 verses); or The enhancing excitants of love. These are the male confidants of the hero, of whom there are 4 kinds; the female messengers, or go-betweens (*dutī*), divided into 3 classes; the personal adornment and sarcastic remarks

* In Dr. Grierson's notice of this author ("Modern Vern. Lit.", p. 110), he and his father are stated as being "of Bāndā"; and Garcin de Tassy (Litt. Hind., 2nd ed., vol. ii., p. 489) says he was "de Gwalior."

† See the English translation of this work, entitled "The Mirror of Composition," commenced by Dr. J. R. Ballantyne, and completed by Pramadā-dāsa Mitra, Calcutta, 1875.

made by the heroine, and the influence of special times and seasons.

3. Fol. 42b. *Anubhāva* (75 verses); or The actions indicative of love. These are either natural and involuntary emotions (*sāttvika-bhāva*), or strongly-marked amorous feelings (*hāra*). The former are usually reckoned to be 8 in number, viz.: stupefaction, perspiration, horripilation, faltering voice, trembling, change of colour, tears, and fainting. The author adds a ninth indication, viz., yawning. These involuntary expressions of love are ascribed both to male and also to female lovers.

The strong emotions are the coquettish gestures, expressions of delight, and blandishments of the female lover, of which 10 different kinds are described.

4. Fol. 49b. *Sañchārī-bhāva*, also called *Vyabhichārī-bhāva* (113 verses); or The accessory emotions, of which there are 33 different kinds, consisting of certain emotions connected with, or subordinate to, the main sentiments (*sthāyi-bhāva*) which characterise the style of composition. These are shame, sorrow, fear, despondency, &c., culminating in madness and death.*

5. Fol. 59b. *Sthāyi-bhāva* (31 verses); or The permanent emotions. These are 9 in number, and constitute the 9 mental feelings which predominate in and distinguish the 9 different *rasas*.

6. Fol. 62b. *Navarasa-nirūpana* (122 verses); or A description of the 9 *rasas* or sentiments essential to rhetorical composition. See no. 43, chap. 14.

The Jagadvinoda has been printed at Lucknow, 1876 (3rd edition, 1882), and at Cawnpore, 1878.

The date of copy (फायन सुक्त ११ समवत् १८८०) appears at the end of the MS.

* Fully described in "The Mirror of Composition," p. 97. See also S. M. Tagore's "Eight Principal Rasas of the Hindus" (Calcutta, 1880), p. 23.

47.

Add. 26,532.—Foll. 72; $5\frac{3}{4}$ in. by 11; 23 to 25 lines, $4\frac{1}{2}$ in. long; written apparently in the 18th century. [WILLIAM ERSKINE.]

Two rhetorical poems in an archaic form of Braj-bhasha.

I. Foll. 1—56. *रसिकप्रिया* Rasikapriyā of Keśava Dāsa. Another copy of no. 43.

II. Foll. 57—72. An anonymous poem on lovers.

Beg. नेरि भववाधा हरो राधा नागरि सोइ ।

ज्यातन कि स्पाइ परे शाम हरित दुति होय ॥ १ ॥

The poem begins with the usual description of the different classes of heroes (नायक) and heroines (नायिका) in dramatic or erotic composition, based on the classification to be found in Sanskrit works on *alankāra*. The author then describes the meeting of the lover and his mistress through the friendly offices of the female companion, or go-between (सखी), and gives a description of each member of the body, and of the personal attire and perfections of the lovers.

The poem is in 253 verses. It bears no title, or name of author, and appears to have been composed about the same period as the preceding, i.e. in the 16th century.

The two poems in this MS. have been copied by the same hand, evidently an illiterate scribe. They abound in orthographical errors, aspirated consonants are written by unaspirates, long vowels for short ones, and *vice versa*.

48.

Or. 2033.—Foll. 120; $8\frac{1}{4}$ in. by $5\frac{1}{4}$; about 20 lines, $3\frac{1}{2}$ in. long; dated A.D. 1851.

[SIR HENRY M. ELLIOT.]

I. Foll. 1—92 (—१). *राजसमाज* Rājasamāja. A work on rhetoric in Braj-bhasha verse,

based on Sanskrit works on *alamkāra*, written in Persian characters in Shikastah-āmez.

مفت کروں کر جو کے سری شیام سہراں
جائے چرن کے کرپا جگ بھیو چلن بلاں

This work, which was written specially for Sir Henry Elliot, and is named after him Elliot Rājasamāja in the scribe's colophon, appears to be an enlarged recension of the Bhāshābhūshaṇa of Jaswant Singh, the Rathor Rājā of Jodhpur* (A.D. 1638–1681), with the addition of a prologue or introduction (foll. 3–19) containing eulogies on Queen Victoria, the Governor-General of India, and Sir Henry Elliot, with a description of different classes of men and women based on the Kokaśāstra.†

An edition of Rājā Jaswant Singh's Bhāshābhūshaṇa,‡ edited by Kavi Hirachand Kānjī, with an account of the author and a Gujarati commentary, was published at Bombay in 1866. It is in two chapters (*prakarāṇa*), the first, in 41 verses, on the different classes of heroes and heroines and *rasas*, or sentiments; the second, in 169 verses, on the different kinds of *alamkāra*, or styles of rhetorical composition. The present recension is much more extensive. It contains 4 chapters (*bāb*), which are subdivided into *faṣls* and *kisms*, with the following headings:—

Bāb 1. (fol. 20) Nāyikā-bheda, or The different classes of heroines. Bāb 2. (fol. 35) Nāyaka-bheda, or The different classes of heroes. Bāb 3. (fol. 39) Sāttvika-bhāvā, or The involuntary emotions and amorous

* See Tod's "Rajasthan" (Madras ed. 1873), vol. ii., pp. 41–49.

† See no. 28.

‡ Dr. Grierson ("Vern. Lit.", p. 100) notices another work with this title, said to have been composed by Jaswant Singh of Rajatirwa, in Kanauj (c. 1797 A.D.), which was printed at Benares in 1886. This work is not available for purposes of comparison. In Dr. Grierson's opinion the identity of the author with Jaswant Singh of Jodhpur is very doubtful.

gestures of lovers. Bāb 4. (fol. 47) Alām-kāra-bheda, or The different styles of rhetorical composition.

The introductory 5 verses (సంగలాచరణ) in the printed edition of the Bhāshābhūshaṇa begin on fol. 19a, last line, as follows:—

بگهن هرن تم هو سدان گنپت هوی سهائی
بنتی کر جو کروں دیجو گرنتھے بنائی

The first line of the next verse appears on fol. 35b (Bāb 2). Thus the text of the first chapter in the printed edition is brought in with considerable additions in the first three chapters of the present recension. The last chapter agrees more closely with the text of the printed edition.

In the colophon the work is called the Bhāshābhūshaṇa of the Rathor Rāo Jaswant. اتی سری راٹھور راو جسونت کرتی بھاکا بھوکن گرنتھ سندپورنام

The text of the poem is accompanied by an interlinear Hindustani translation, written in red ink, and probably supplied by the copyist, Saman La'l of Amroha, who states in a colophon at the end of the work that he completed the copy on the 3rd Dec., 1851.

II. Foll. 93—119 (۹۰-۲۶) پینگالامंजरी Pingala-māñjari. A work on prosody in Braj-bhasha verse, in two chapters (*ullāsa*), by Rāma Simha Kavirāja.*

Beg. پرथم سارساتی کوئی سو بیمیر گھنپتی کوئی شیرنایا ॥
وارثت پینگالامंजری گریغ پرتم سو خدا ॥ ۱ ॥

The poem is undated. The text is accompanied by a transliteration and a literal translation in Persian characters, in Shikastah-āmez, probably by the copyist Saman La'l of Amroha. The copy was completed on the 7th Sept., 1851.

* Probably the same author as "the poet Rām Singh of Bundelkhand," who flourished 1800 A.D., noticed in Grierson's "Vern. Lit." no. 380, p. 100.

Colophon : इति श्रीरामसिंह कविराज कृता पिंगलमंजरी
वर्णनोनाम डिज्योऽवास समाप्तः

The last page contains a Hindustani list of the 18 Purāṇas; and the number of *ślokas* in each, aggregating a total of 400,000.

A Hindustani letter, dated the 7th Sept., 1847, written by Saman La'l and addressed

to Sir Henry (then Mr.) Elliot, is attached to the volume (fol. 120). The writer, who signs himself a pleader at the Court of the Commissioner of Bareilly, gives a detailed report of his visits to different Civil stations in quest of copies of manuscripts and ancient chronicles, for which work he had been specially deputed.

VII. POETRY.

A. HISTORICAL.

49.

Or. 2175.—Foll. 453; 11 in. by 8; 21 lines, 6 in. long; written in large Nagari, apparently of the 17th century.

पृथ्वीराज रासौ

Prithvīrāj rāsau.

An epic poem on the life and exploits of Pṛithvīrāj, the Chauhān king of Ajmere and Delhi; commonly attributed to Chand Bardā'i. See Dr. Grierson's "Modern Vern. Lit.," p. 3.

Beg. प्रथम सुमंगल मूल तसु विय धर भर्म उम्यो ॥
त्रिपट साय रम्मिय त्रिपुर वरन पत्ता मुप पत्त सुम्यो ॥
कुसम रंग भारहो मुफल उकति अलंब अमीरा ॥
रस दसन पारस रमिया आस असन कवि कीरा ॥ १* ॥

* This verse is properly the second; the first verse, containing the invocation, being omitted. The more correct reading is :—

प्रथम सुमंगल मूल श्रुति वीय ॥
स्मृति सत्य जल सिंचय इ ॥
मुतरु एक धर भर्मां उम्यो ॥
त्रिपट साय रम्मिय त्रिपुर ॥
वरन पत्त मुप पत्त सुम्यो ॥

The Pṛithvīrāj rāsau (or Prithirāj rāsā) commences with a complete genealogical account of the Chauhān tribe of Rajputs, with which is mixed up a vast amount of Pauranic myth. Then follows an account of the birth of Pṛithvīrāj, prince of Ajmere, his alliances, wars, and conquests; his accession to the throne of Delhi; his valiant resistance against the attacks of the Muhammadan invader Sultan Shihābūd-dīn Muḥammad Ghori, his final defeat and death, with the downfall of Delhi, and the overthrow of Rajput rule. The work is, in fact, as Col. Tod remarks, "a universal history of the period."*

The poem is professedly the work of Chand Bardā'i, the favourite court minstrel and companion of King Pṛithvīrāj, who perished with his royal master on the battlefield of Dehli, S. 1249, A.D. 1193. But, though Kshatriyas throughout Rajputana, and especially Chauhāns of Kanauj, believe implicitly in the authenticity of the poem, considerable doubts are now entertained as to whether it was really the work of Chand, or of some other bard, living one or two centuries later, who had ascribed the poem to Chand.

* "Rajasthan," vol. i. p. 213. (Madras ed., 1873.)

The last two books, at any rate, in which are described the circumstances attending the death of Chand and the Rājā, and the subsequent defeat and death of Rainsī, the son and successor of Prīthvīrāj, in combat with Muḥammad Ghōrī, must have been written by some later bard.*

Kavīrāj Murārdān of Jodhpur was the first to cast doubt on the genuineness of this epic. He stated his opinion to Prof. Bühler, that Chand was not its author, and that "the work belongs to the fourteenth century at the earliest."†

In 1886 Kavīrāj Śyāmala Dāsa of Mewar wrote a severe criticism on the poem, disputing the reliability of its historical statements, and the accuracy of its dates.‡ He was of opinion that it was "fabricated several centuries after Chand's time," and was probably composed "at some date during the thirty years between S. 1640 (=A.D. 1583) and S. 1670 (=A.D. 1613)." This attack was replied to, the year following, by Pandit Mohana Lāla Pāṇḍyā.§

* The author of the *Tabakāt i Nāṣiri*, a reliable historian, who wrote in A.H. 658, describes the death of Prīthvīrāj as taking place on the battle-field of Delhi in A.H. 588, or A.D. 1192. See Elliot's "Hist. of India," vol. ii., p. 297.

According to this epic, Prīthvīrāj was not killed in battle, but was sent a prisoner to Ghazni, where he was blinded and kept in chains. The last book but one, called Bānbēdh, relates how Chand, on hearing of the capture of the king, was occupied for two months in writing up his history, both past and future. Then, having entrusted the work to the keeping of his eldest son Jalha, he bade farewell to his wife and family, and set out as a *sannyāsī* to Ghazni. There, having gained the confidence of Muḥammad Ghōrī, he managed to concoct a plan whereby the blind king succeeded in shooting the Sultan at a public display of archery, and, immediately afterwards, both he and Chand perished by self-inflicted blows with a dagger. See Rāmanārāyaṇa's "Prithwi Raj Charitra," pp. 249—255.

† See the Journal of the Bombay R. A. S., vol. xi. (1875), p. 283.

‡ "The Antiquity, Authenticity, and Genuineness of the Prīthī Rāj Rāsā." Journal of the A. S. B., vol. lv. (1886), p. 5.

§ "The Defence of Prīthīrāj Rāsā of Chanda Bardāi." Benares, 1887.

There is certainly considerable uncertainty, if not absolute incorrectness, in the dates given in the epic. The birth of Prīthvīrāj is said to have taken place in S. 1115 (A.D. 1058). In this MS. the date is mentioned in Bk. i., v. 170 (fol. 22a) as follows:—

स्कादस सय पंचदस विक्रम शाक अनंदु ॥
तिहि सुत रिपुनय हरण कृं भयो प्रिष्ठोराज नरिंदु ॥*

The death of the Raja is said to have occurred in S. 1158 (A.D. 1101), but there is no doubt that Prīthvīrāj was slain on the battle-field of Delhi in A.D. 1192 or 1193,† or about 90 years after the time stated in the poem.

Pandit Mohana Lāla, commenting on the verse quoted above in his critical edition of a portion of the poem, offers an ingenious explanation of this discrepancy of 90 years. He suggests that the word अनंद coming after the Vikrama date 1115 stands for the number 90 (i.e. अ = 0, नंद = 9) which should be added to the dates given in the poem.‡ This peculiar method of computation, however, does not appear to have been adopted by any other Hindi author. It is noticeable also that the writer of the colophon to the book called Dhankathā (fol. 67b), adopting the same chronology, without the use of the term शाक अनंद, gives the date S. 1138 for the year in which the king discovered the hidden treasure at Nagor.§ The colophon reads:—

इति श्रीकृष्ण चंद विरचिते प्रिष्ठोराज रास के भूमिस्थपन
दर्सन सकुन दर्सन धनकथा द्रव्यनन्त नाम पंड ॥ संवत् ११३८ धन
कथा ॥ वार २ एक पादू एक नागोर ॥

* The last line is too long for the metre. In the Tod MS. (v. 49), and in other reliable MSS., the word सुत does not occur.

† According to the *Tabakāt i Nāṣiri*. See also J. Morison's "Genealogies in the Prīthvīrājavijaya," Vienna Oriental Journal, vol. vii. (1893), p. 188, and Cunningham's "Arch. Survey," vol. i., pp. 159 and 175.

‡ "The Prīthvīrāj Rāsā," Benares 1887, p. 139.

§ Cf. also the chronology of the kings of Mewar in MS. no. 19, in which S. 1151 is given as the date of the death of Prīthvīrāj.

The Prīthvīrāj rāsau is said to have been originally divided into 69 books (*prastāva*, also called *khaṇḍa*), containing altogether 100,000 verses; but MSS. differ widely as to the number, arrangement and names of the books, and the number of verses in each.

The Tod MS. in the Library of the R.A.S. (no. 120), dated S. 1883, is divided into 65 books, whilst the Bodleian MS. (Wilson Coll. no. 52), undated, but apparently written about the same time, has 68 books.

In the present copy the books are not numbered, they do not follow the generally adopted order of arrangement, and are considerably abridged, most of the books having less than half the number of verses contained in the Tod and Bodleian MSS. Several books are also omitted, the total number amounting to only 44. The MS. is carelessly written, and defective, ending abruptly with v. 159 of the Bānbedh, the last book but one of the poem. The volume contains 503 leaves, of which 25 to 40, 89 to 104, 241 to 256, 478 and 479 are missing. It is partly worm-eaten towards the end, and in places portions of the text are torn away from the sides.

No edition or translation of the entire poem has been made. An important work in Hindi, by Rāmanārāyaṇa Dugar, of Udaipur,* has, however, been just published, containing an account of the historical events recorded in the poem, with an introduction and critical notes by the author. The work has been compiled from a MS., containing 68 books, in the Victoria Hall Library at Udaipur.

A portion of the poem, edited by Mr. J. Beames (bk. i.), and Dr. Hoernle (bks. 26—35), appeared in the *Bibliotheca Indica* (1873, etc.). Another edition, with critical notes, was commenced by Pandit Mohana Lālā Paṇḍyā (Benares, 1877), but ceased with the 6th fasciculus of the first book.

A translation of part of the first book was

published in the *Indian Antiquary*, vol. i. (1872). Notes on the grammar of the epic, with occasional translations from the 1st and 15th books, and criticisms, by Dr. Grouse and Mr. J. Beames will be found in the *Journal of the Asiatic Society of Bengal*, vols. 37 to 42.

50.

Or. 388.—Foll. 58; 11 in. by $6\frac{1}{2}$; 11 lines. 8 in. long, with ruled margins; dated A.D. 1848. [GEO. WM. HAMILTON.]

आल्हखंड

Ālhakhāṇḍa.

An account of the war waged by Prīthvīrāj, king of Delhi, against Parmāl, Rājā of Mahoba in Bundelkhand, and of the exploits of Ālha and Udal, princes of Mahoba.

Heading: अथ रायसौ चंद्रकृत अल्हकौ लिख्यते ॥

Beg. कहै चंद गुन छंद पटि क्रोधउ दंगल सोइ ।

चहूंवान चंदेल कुल कंदल उपजन होइ ॥ १ ॥

म्यारा सै चालीस इक जुस्त अतुल भर रोह ।

कातिक सुदि बुधि त्रयोदसी संम्हर संमरसोइ ॥ २ ॥

The defeat of Parmāl, the Chandel Rājā of Mahoba by Prīthvīrāj, the Chauhan king of Delhi is a favourite theme for ballad-mongers of Rajputana. Hence there are several versions of this historical event, of which some have been printed.*

The poem is in 330 verses, and is said to be a portion of the Prīthvīrāj rāsau of Chand. (See the preceding work.) The date of the outbreak of hostilities, viz. S. 1141, given in verse 2, quoted above, is certainly in accordance with the chronology of that epic, but it is a noticeable fact that the Ālhakhāṇḍa is not to be found in the more

* See Grierson's "Vern. Lit.," p. 5; "Ind. Ant.," vol. xiv., pp. 209, 255; and W. Waterfield's translation of part of a Kanauj version in the *Calcutta Review*, vols. 61—63.

* "Prithwi Raj Charitra," pp. 89, 257, Udaipur 1899.

reliable copies of that poem, viz. the Tod MS., now in the Library of the Royal Asiatic Society, and the Wilson MS. in the Bodleian Library; nor is it in the copy in this Library (no. 49), or in the Jaipur MS.*

An abstract of the story of the prowess of Ālha and Īdal, as narrated in this poem, will be found in Cunningham's "Arch. Survey," vol. vii., pp. 13—20.

Colophon: इति श्री प्रथोराज रायसौ आह्वकौ समय संपूर्णम् समाप्तम्...॥ वसंत चृतौ मासोऽप्यमेमासे मधुमासे शुक्र पञ्चे १२ शनिवासरे तद्विने लिखितं ग्रंथं... शंवत् १५०५ शके १९९० स. १८४८ इस्त्रो तारिख १५

51.

Or. 389.—Foll. 16; 11 in. by $6\frac{3}{4}$; 10 lines, $7\frac{1}{4}$ in. long, neatly written, with ruled margins, dated S. 1705 (A.D. 1848).

[GEO. WM. HAMILTON.]

छत्रसाल की लडाई

Chhatrasāl ki larāī.

An account in verse of the battle between the Bundela Rājā Chhatrasāl and Muḥammad Khān Bangash; written in the Kanauji dialect.

Heading: अथ श्रीराजा छत्रसालज्जु व महमद खान व बंगस की लडाई लिख्यते ॥

Beg. दोहा ॥

जय तक नृप छत्रसाल को परो नहों वगमेल ॥

तव लग खेलि खेलोनियो करता रहा दलेल ॥ १ ॥

A biographical account of the famous chieftain Chhatrasāl was written during his lifetime by the court poet Lāl Kavi, under

* In Mr. J. Beames's "List of Books in Chand's poem" (A. S. B. Journal, vol. xli., p. 204) he mentions "Ālha Udal" as forming the 21st Book. As this Book is not in MSS. 2 and 4 referred to by him, he must have found it in the other three copies to which he had access, which unfortunately are not available for comparison with this MS.

the title Chhatraprakāśa. It was published at Calcutta in 1829 under the editorship of Captain W. Price. A translation of the work was made by Captain Pogson, Calcutta 1828.

After a brief genealogical sketch of the Bundela rulers from the earliest times, Lāl Kavi narrates the birth of Champat Rāya,* the father of Chhatrasāl, and the frequent wars with the Emperor Shāh Jahān that took place during his reign in futile attempts to get free from the Mogul supremacy imposed by the Emperor Akbar.

The historian goes on to relate the accession of Aurangzeb, the third son of Shāh Jahān, to the throne of Delhi, after the defeat of his eldest brother Dārā Shikoh at the battle-field of Dholpur (A.D. 1658). Rājā Champat Rāya joined forces with Aurangzeb in this memorable fight, and his son Chhatrasāl, who was then but a youth, is said to have been present on the battle-field and to have been conspicuous for his daring and valour.†

After the death of his father, during the reign of Aurangzeb, Chhatrasāl married, and entered the service of Jaisingh, Rājā of Amber. He subsequently went to Aurangabad, and formed an alliance with Bir

* According to Beale ("Biog. Dict.", 2nd ed., p. 115), Chait Singh, and according to Tod ("Rajasthan," Madras ed., 1873, ii., p. 441), Gopināth was the father of Chhatrasāl.

† According to Tod (Madras ed., ii., p. 444), Chhatrasāl was then "governor of the imperial capital," and he, as also one of his sons, was killed in this battle. His account of the life of Chhatrasāl was doubtless derived from unreliable sources. His genealogy also of the immediate ancestors, and of the descendants of that chieftain, is quite different from that to be found in the Chhatraprakāśa of Lāl Kavi, and in the present manuscript.

Dr. Grierson also, on the authority of Tod, states that Chhatrasāl "was killed in 1658 A.D." He gives an account of Lāl Kavi's work, but, as he had not seen the poem, he had no means of discovering the errors in Tod's history. See his "Vern. Lit.," nos. 197 and 202 (pp. 76 and 77). See also Pogson's note (p. 31 of his translation) on the same mistake in Dow's history.

Baldeo for the purpose of overthrowing the Muhammadan yoke. With this object in view he crossed the river Nerbudda, and returned to his native land. This, according to the poet Lāl, occurred in S. 1728 (A.D. 1671), when Chhatrasāl was 22 years of age.* He was proclaimed king in the place of his father, and the Bundelas, rallying round his standard, attacked the Nawab Bahādur Khān, who was defeated and fled to Sindh.

On the death of Aurangzeb (A.D. 1707) his son and successor, Bahādur Shāh I., was friendly disposed towards Chhatrasāl, and requested him to seize the fort of Lohgarh. He was successful in this expedition, and returned with honour to his own country, and took up his residence at Mow. This is the last incident recorded in the Chhatraprakāśa of Lāl Kavi, but Captain Pogson, in his translation of that work, has carried on the history of the Bundelas up to his time, including the account of the battle which forms the subject of this poem.

The present work is anonymous. It is divided into two chapters, containing 129 and 37 verses respectively. In it is narrated the alliance formed by Chhatrasāl with the Maratha Peshwa Bājī Rāo I., and the total defeat of Muḥammad Khān Bangash, the Rohilla chief of Farukhabad, in A.D. 1734.†

This copy was completed on Sunday, the 15th Āshādha-sudi, S. 1905 (16th July, 1848).

Colophon: इति श्रीवंगस छत्रसाल की लडाई वर्णने
मंपूर्णम् . . . श्री संवत् १९०५ शके १९९० आषाढ शुक्र १५ रवि-
वासरे तद्दिने समाप्तम्

* Stated in chap. xii., v. 20 of the Chhatraprakāśa (p. 144 of the Calc. ed.) as follows:—

संवत् सत्रह से लिखे आठ आगरे बौस ।

लगत घरप बाईसई उमड चत्यौ जबनोस ॥ २० ॥

† See Elliot's History, viii., pp. 46, 48; Hunter's Gazetteer (2nd ed.), "Banda," vol. ii., p. 48, and "Bundelkhand," vol. iii., p. 155.

Appended to the poem are 5 *dohās* in praise of Bhagavān. Then follows a poem of 25 verses (fol. 15), containing a short allusion to the origin of the Bundela race, followed by eulogies on Chhatrasāl, and his lineal descendants to the throne of Panna, viz. his son Hirde Shāh, his grandson Subhā Singh, and great-grandson Amān Singh, the ruling chieftain at the time the poem was written (S. 1811, A.D. 1754).

Poem begins:—

श्रीसत्गुर सरस्वति गणनायक
शिव सारदा सर्वसुप्त दायक ॥
करनुग जोरि तुम्हहि मै धाऊ
हिरदै प्रेम बुद्धि वर पाऊ ॥ १ ॥

Colophon: इति श्री छत्रसाल महाराजकी वंसवर्णनम्

The date of composition, Sunday, the 5th Māgha-sudi, S. 1811, is given in the last verse as follows:—

इंदु इंदु वसु इंदु धरि संवत् यह निरधारि
माघ शुक्ल कवि (? रवि) पंचमी कोनी शुनस विचार २५

52.

Or. 390.—Foll. 28; 11 in. by 6 $\frac{3}{4}$; 10 lines, 8 in. long; written in a clear Nagari hand, with ruled borders; dated A.D. 1849.

[GEO. WM. HAMILTON.]

रतन सैन व सुलतान साह

Ratan Sen va Sultān Shāh.

An historical poem by Keśava Bhatṭa in Braj-bhasha, describing the invasion of Chitor by the Emperor 'Alā-ud-dīn of Delhi in order to obtain possession of Padmāvatī (here called Padminī), the wife of King Ratan Sen, and the heroism of Gorā and Bādal in defence of the Mahratta cause.

Heading: अय श्री रतन सैन व सुलतान साह वादशाह
का जुद्द कपट परस्पर लिप्ते ॥

Beg. *dohā* ॥

पारस काविल सिंधु मिल नूम (?) सहित मुलतान
दल नौ लप असी हजार लै चब्दौ साह मुलतान ॥ १ ॥
अला दीन सौ पातसाह करि पदमनि की चाह
रतन सैन छेकौ तहा गढ़ चीतोरै जाहि ॥ २ ॥

Verses 3 to 26 are wanting, the copy having apparently been made from an imperfect MS. Blank leaves are left for their subsequent insertion, the poem being continued at verse 22 (native foliation ३).

The work contains 197 verses in *dohā* and *kundaliyā* metres, and appears to be based on the popular poem *Padmāvatī* of Malik Muḥammad, Jāyasi. Nothing is known of the author, whose name occurs in the last two verses.

End.

कवि केसो कविता करौ गोरे को जस गाइ ॥
और सुकोरत फिर करौ जो देवी होइ सहाइ ॥ ११७ ॥

The date of transcription is given in the scribe's colophon, in the Samvat, Śaka, Christian, Hijrah, and Faṣli eras, viz. Thursday, the first day of Phālguna-badi, Samvat 1905; Śaka 1770; the 8th of February, A.D. 1849; Hijrah 1265; Faṣli 1256.*

53.

Or. 1882.—Foll. 64; 8½ in. by 5¼; 13 lines, 3¾ in. long; written in Persian Naskhi characters, apparently in the beginning of the 19th century. [SIR HENRY M. ELLIOT.]

شہیدی امام حسن و حسین

Shahīdī Imām Hasan o Husain.

A Panjabi poem, containing an account of the martyrdoms of Hasan and Husain, sons of the Caliph 'Ali.

* An evident mistake for 1258.

خالق خلقت ظاهر کرکی سست اسمان سواری
سورج چن چراغ بنائی کر دی دور اندازی
نور نبی تھی خلقت سازی جو کچھ عالم سارا
اول نور محمد والا روشن اہا تارا

The poem is written in the pure Panjabi spoken in the Dehrajāt. It bears no date, and the only indication of the poet's name is his *takhallus*, Bakhtāwar, which occurs in fol. 3a, line 6.

On the fly-leaf appears the signature of Sir Henry Elliot, with the date 1863.

B. RELIGIOUS.

54.

Add. 6649.—Foll. 220; 10 in. by 5¼; about 16 lines, 5 in. long; written in the Kaithi character; dated Samvat 1833 (A.D. 1776).

[J. F. HULL.]

हरिचरित्र

Haricharitra.

A translation of the 10th Skandha of the Bhāgavatapurāṇa into Braj-bhasha verse, by Kavi Lālach.

After invocations to Gaṇeśa, Durgā and Bhavānī, and the heading श्री पोष्टी श्री भागवत कथा लालच क्रीत [sic] प्रगाशने, the text begins:—

चौपाई ॥ प्रथमही पर्वत नावौ ताके ।
शरव जीव म्हरपना जाके ॥
गनपती कै मै पर्वत नावौ ।
शुरजा कथा गोपाल गुन गावौ ॥

Nothing is known regarding the author. His name Lālach is probably a *takhallus*, or poetical designation. He states in the prologue (fol. 2a) that he commenced writing this work in Āshādha, Samvat 1787 (A.D. 1730).

शंवत शतरह शै शताशी नहीञा
कथा आरेभन कीन्हे उनहीञा
माश आशाद कथा अनुशारो
हरी वाशर रजनी उनीञा

The same date occurs in the following copy (no. 55), but this is probably a mistake for Saṃvat 1587 (A.D. 1530), which is the date given in the other two copies in this Library, the reading in which is पंदरह (पंद्र) शै शताशी नहीञा. The work has been translated into French, with a long introduction, by Théodore Pavie (Paris, 1852) under the title "Krischna et sa doctrine." In the copy from which this translation was made the date of composition is also given as S. 1587.*

The 10th Skandha of the Bhāgavatapurāṇa contains a detailed account of the life of Kṛiṣṇa. It is extremely popular, and translations have been made, both in prose and in verse, into most of the vernaculars of India. Of the Hindi versions the most famous is the Prema-sāgara, or "Ocean of love," a prose translation in modern Hindi made by Kavi Lallū Lāl in A.D. 1803, from a Braj-bhasha version by Chaturbhujā Miśra. It has been translated into English by E. B. Eastwick (London, 1851), by W. Hollings (Calcutta 1867), and by Frederic Pincott (London, 1897).

This copy of the Haricharitra is in 91 chapters (*adhyāya*), the Sanskrit original containing only 90.† It is carelessly written in an archaic form of Kaithi, and is full of mistakes.‡

* Tassy ("Litt. Hind.," 2nd ed., vol. ii., p. 223) has "1527 du samvat (1471)."

† As also in Pavie's French translation.

‡ The form of the initial *i* is particularly noticeable. Cf. the Nandināgarī form of this letter, of A.D. 1610, in Burnell's "South-Ind. Pal." plate xxi. The palatal श is always used for the dental श and the cerebral ष. The long ई is incorrectly written for the short ई; conjunct consonants for two or more simple ones, as र्ष for मह, and vice versa.

The copy was made on the 8th day of Māgha-badi, S. 1833, for Lālā Jawāhir Mal, an Ambashṭha Kāyastha of Jatakhali, by Dipchand Dās, an Ambashṭha Kāyastha of Jafarganj, at the time employed at a school at Naginabagh.

Colophon : इती श्री भागवत शंपुरन शमापतह ... शंवत १८३३ शाल शमै नाम मीती माष वदी अठमी रोज को तैआर हुञ्चा लीः दशखत दीपचंद दाश कारेष्य अमश्ट शाकीन जाफ-रांज हाल चटशाल नगीनावाद पोथी लौखाञा लाला जवा-होर मल कारेष्य अमश्ट शाकीन जटाखाली

55.

Add. 6647.—Foll. 150; 11½ in. by 8½; 24 and 25 lines, 6 in. long; written in the Kaithi character; dated Saṃvat 1835 (A.D. 1778).

[J. F. HULL.]

Another copy.

The invocations are addressed to Gaṇeśa, Bhavānī, Gaṅgā, and Mahādeva. This manuscript has five additional chapters. The copy was made on the 4th day of Kārtika-sudi, S. 1835, by Dipchand Dās, the same scribe as that of the preceding copy. He here describes himself as being a resident of Maksudabad, i.e. Murshidabad, which was then under the administration of the Nawab Mubārik al-Daulah.*

Colophon : इती श्री पोथी श्रीभागवत शंपुर[न] शमा-पतह ... शंवत १८३५ शाल शमै नाम कातीक शुदी चौट रोज को तैआर हुञ्चा दशखत दीपचंद दाश कारेष्य शाकीन खाश वाजार तालके मक्कुदावाद अमल नवाव मवारक दौला वाहादुर

56.

Add. 6648.—Foll. 141; 11½ in. by 8½; 25 lines, 6½ in. long; written in the Kaithi character at the close of the 18th century.

[J. F. HULL.]

* Died A.D. 1793. See Beale's "Biog. Diet.," 2nd ed., p. 256.

Another copy.

This copy contains 91 chapters, as in no. 54. The invocations are addressed to Sarasvatī and Durgā, in addition to the deities mentioned in the preceding manuscript. It was evidently written by the same scribe, Dīpchand Dās, and apparently about the same time, but has no colophon.

The first verse of the text varies slightly. It begins :—

प्रथमही पर्णमी नावो ताके ।
शर्व लोकवो दरवश जाके ॥

57.

Add. 9825.—Foll. 201 ; 11 in. by $7\frac{3}{4}$; 18 lines, 6 in. long ; written in the Kaithi character, with red and green coloured margins, dated Samvat 1835 (A.D. 1778).

Another copy.

This manuscript also contains 91 chapters, but the text differs somewhat from that in the preceding copies, especially in the last ten chapters, and in their divisions.

Heading : श्री शर्वव्यापी को न्मो ॥ श्री श्री पुश्तक
श्री भागवत कथा ॥

Beg. प्रथमही पर्णम नावो ताके
शर्व लोकवो दरवशु जाके
गनपती कै मै चरन मनाव
शुरुण कथा गोपाल गुन गाव

At the beginning is a coloured representation of the god Gaṇeśa with a female devotee, both seated on lotus blossoms.

The copy was made in Vaiśākha, S. 1835, by Chunī Rām Shāh.

Colophon : इन्हो भागवोत [sic] कथा शंपुरन ... शंवत
१८३५ शाल मीती वैशाख दशखत चुनी राम शाहा

58.

Add. 6651.—Foll. 383 ; 11 in. by 7 ; 16 lines, 5 in. long ; written in Kaithi-Nagari characters ; dated Patna, Monday, the 7th Kārtika-bādi, S. 1778 (A.D. 1721).

[J. F. HULL.]

रामचरितमानस

Rāmacharitamānasa.

A poem on the life and exploits of Rāma, in Braj-bhasha, popularly known as the Rāmāyaṇa of Tulasī Dāsa.

Beg. वर्णनामशर्वथा * रंशाना छंदशमापी † ॥
मंगलानाय कवारो वंदे [वाणी] वीनायःको ॥ १ ॥

Tulasī Dāsa, the most popular of Hindi poets, was a Brahman by birth, and flourished during the reign of the Emperors Akbar and Jahāngīr. A full account of his life and writings will be found in Dr. Grierson's "Modern Vernacular Literature of Hindustan," p. 42. See also Dr. Wilson's "Sects of the Hindus," vol. i. (London, 1861), p. 63, and Frazer's "Literary History of India," p. 365.

This celebrated epic poem is written after the model of the Sanskrit Rāmāyaṇa of Vālmīki, and is similarly divided into seven cantos (*kāṇḍa*). It was commenced in Samvat 1631 (A.D. 1574-75), but the date of completion is unknown. The correct title of the poem appears in this copy in the colophon to each *kāṇḍa*.

According to an old rhyme, quoted by Dr. Grierson, Tulasī Dāsa died "on the 7th of the light half of Ārāvāna, in Sambat 1680 ... at Asī, on the bank of the Ganges."‡

* वर्णानामर्थसंघाना in printed editions.

† More correctly छंदशमपि.

‡ Mātādin Miśra, the author of the *Kavita-ratnākara* (Lucknow, 1876), has the following slightly different reading of this couplet, the word *asī* meaning 80 :—

संवत् सोरह सै जसो जसो वयस के तोर ।
आवण शुक्रा सम्मो तुलसी तजै शरीर ॥

According to this author the couplet was composed by Tulasī Dāsa in prediction of his death, which took place on the self-same day.

If this reading be correct the poet was 80 years old when he died, and was therefore born in S. 1600. This date of birth is also arrived at by Dr. Wilson, who states in his notice of Tulasī Dāsa in his "Sects of the Hindus," that he "commenced his Hindi version of the Rāmāyaṇa in the year of Samvat 1631, when he was thirty-one years of age."

The text of the present copy agrees generally with that of the printed editions, but occasionally several *chaupāis* and *ślokas* are wanting, which are to be found in published editions. It is written in a legible form of old Kaithi handwriting, with an utter disregard to correct orthography. The palatal श is always employed for the dental ष, a peculiar form of that letter being used in the word श्री.

The following dates of transcription appear in the colophons of some of the *kāṇḍas* :—

Kāṇḍa i.—Sunday, *Vaiśākha-sudi*, *pūrṇi-vāsi*, Samvat 1778 (fol. 129b).

Kāṇḍa ii.—Wednesday, the 14th *Bhādra-sudi*, S. 1778 (fol. 232a).

Kāṇḍa vi.—Friday, the 13th *Āśvina-sudi*, S. 1778 (fol. 332b).

It appears from the colophon at the end of the MS. that the copy was made by *Paṭnī Mal Kāyastha*, at the *Gurhāṭ* quarter (*mahalla*) of the city of Patna, and was completed on Monday, the 7th of *Kārtika-badi*, Samvat 1778.

Colophon : इन्हों श्री रामादन क्रीत तुलशी दाश भाखीनं शाती कांड शमापतं . . . इन्हों श्री पुश्तक लौखा [erasure, illegible] जो ने अमल श्री [space left] अमल परखतीनो[?] शंवत १७७८ शमै नाम कातीक वदी शतमो रोज शो[म]वार को पुश्तक तैयार कीजा लौः पटनो मल कादृश मोकाम पटना मोहल्ला गुरहांट वाशी गंगाटट शुभमश्तु शीधीरश्तुः ॥

Over the colophon, on the top of the page, is written by the same scribe पातीशाह महमद शाही हरीनाथ जी. *Harinātha* was probably the name of the owner of this copy, which was made during the reign of *Muhammad Shāh*, Emperor of Delhi (A.D. 1719—1748).

Garcin de Tassy ("Litt. Hind.," 2nd ed., vol. i., p. 579) has erroneously read पातीशाह (i.e. *Pādshāh*) as पोथो शाह, and describes this MS. as "Pothi Schâh Muhammad Schâhî, Histoire de Muhammad Schâh," of which he states *Harinātha* is the author.

59.

Add. 5577.—Foll. 325; 13 in. by $8\frac{3}{4}$; 18 to 27 lines, $6\frac{1}{2}$ in. long; written in Kaithi characters; dated Tuesday, the 3rd *Kārtika-sudi*, Samvat 1816 (A.D. 1759).

Another copy.

The introductory poem of the first *kāṇḍa* differs somewhat from that in the printed editions. Those of the second, fourth, fifth, and seventh *kāṇḍas* are omitted, and also the first verse of the introduction to the sixth *kāṇḍa*.

The copy was made by *Kṛipā Dāsa*, who describes himself as a follower (सेवक) of *Jugal Dāsa*, and resident of *Sripur*, a village west of the mountain *Gokula*. The *Saka* year 1681, and also the *Bengali* year 1167, are expressed as well as the Samvat year 1816.

Colophon : सम्वत १८१६ शाके १६८१ समै नाम कार्तिक सुदि तृतीया कुञ्चवासरेच्चपुनस्तीयौ सुराचार्यपुवारेषु लिप्यते पुस्तक मोति ॥

हस्ताक्षर क्रपा दास प्रतापवली जुगल दासनी सेवक गतीसंत सरशाकी [?] शाकीन शीरोपुर गोमुल पहारी के पश्चीम नोकट शन १८१७ शाल

60.

Add. 8924.—Foll. 149; $8\frac{3}{4}$ in. by $5\frac{3}{4}$; 14 lines, 3 in. long; written in Persian Shikastah-āmez characters; dated Samvat 1855 (A.D. 1799).

रामायण

Rāmāyaṇa.

A Braj-bhasha poem by *Rā'e Singh*, founded on the *Rāmāyaṇa* of *Vālmīki*.

بُوتهی راماین رایسنگہ کرت

پرتهم نام نرمل نارain

پن کچھ کتها کہون راماین

نرنکار جگدیس فریجن

پاربرنیہ (?) داتا دوکھے بھن

This copy was made by Dhanī Dīn at Rawatpur, Parganah Muhsinpur, in the Kora subdivision (*sarkār*) of the Allahabad district (*śubah*), and was completed on Sunday, the 12th of Bhādra-sudi, S. 1855.

ات سری راماین رایستنگہ کرت
سنپورنگت متنی دوادسی سدی بھادون سمبت ۱۸۵۵
بروز یکشنبه مقام راوتپور عمل پرگنہ محسن پور
سرکار کورا مضاف صوبہ الہاباد بخط احقر العباد دھنی
دین وغیرہ برادران [words obliterated] بجهت خاطر
خود تحریر یافت ہر کسی کہ دعوی کند باطل است

61.

Add. 26,539.—Foll. 426; 13 in. by 9; 25 to 31 lines, $7\frac{1}{4}$ in. long; written in large characters with ruled margins, well bound in tiger-skin; dated Sunday, the first day of Jyeshṭha-badi, Samvat 1867 (A.D. 1810).

[WILLIAM ERSKINE.]

अवतारचरित्र

Avatāracharitram.

An account in verse of 24 incarnations of Vishṇu, by Narahari Dāsa.

The work is preceded by three hymns in praise of Gaṇapati, Sarasvatī, and Gurudeva. The heading and beginning of the first hymn are as follows:—

अथ अवतारचरित्रयं लिप्यते ॥ प्रथम गणपतिस्तुति लिप्यते ॥
गुणसाटिक ॥ शुद्धादेवप्रचंडमेकदसनं मन्धंगज्जस्यलं ॥
सिंदूरारुणतुंडमुंडितमुंयं भृगस्यांजारवं ॥

Text begins (fol. 5a) as follows:—

अथ प्रथम ब्रह्मावतारोत्पत्ति ॥
हरि धरत चित्र लौलानियान ॥ चतुरानन उपज्ञौ नाभियान ॥
विधि भरो प्रजापति अति प्रतिष्ठ ॥ सो सृजत भये मानसो सृष्टि ॥
नय द्रव्य बीज निर्माण कीन ॥ वटवरत नित्य सापा नयीन ॥

The twenty-four Avatāras or incarnations of Vishṇu described in this work are: 1. Varāha, the boar; 2. Sanaka, Sananda,

Sanātana, and Sanatkumāra, the four mind-born sons of Brahmā; 3. Yajña, or sacrifice; 4. Nara and Nārāyaṇa, two ancient ṛshis; 5. Kapila, the sage; 6. Dattātreya, the sage; 7. Rishabha, the king; 8. Dhruva-varadāna, the bestower of a blessing on Dhruva, the polar star; 9. Pṛithu, the king; 10. Haya-grīva, the horse-necked; 11. Kūrma, the tortoise; 12. Matsya, the fish; 13. Narasimha, the man-lion; 14. Vāmana, the dwarf; 15. Harigajamoksha, the rescuer of the elephant from the alligator;* 16. Hamsa, the swan; 17. Manvantara, the period of a Manu, i.e. 4,320,000 years; 18. Dhanvantara, the physician of the gods; 19. Paraśurāma, or “Rāma with the axe”; 20. Veda-vyāsa; 21. Rāma; 22. Kṛishṇa; 23. Buddha; and 24. Kalkī, a future incarnation, to appear at the end of the Kaliyuga.

The minor Avatāras are very briefly described. The greater part of the work is occupied with an account of Vishṇu's incarnations as Rāma and Kṛishṇa. The former (foll. 61b to 321a) appears to be an adaptation of the Rāmāyaṇa of Vālmīki, and is similarly divided into 7 kāṇḍas. The latter (foll. 321a to 421a) is an adaptation of the 10th Skandha of the Bhāgavatapurāṇa arranged in 93 adhyāyas. The accounts of all of these Avatāras from the 7th are stated in the colophons of each to have been taken from the Bhāgavatapurāṇa.

The generally accepted number of Avatāras is ten, noted in the following order:— 1. Matsya; 2. Kūrma; 3. Varāha; 4. Narasimha; 5. Vāmana; 6. Paraśurāma; 7. Rāma; 8. Kṛishṇa; 9. Buddha; 10. Kalkī.

The MS. is neatly written, the divisions of the verses, as well as the headings and endings of each section or chapter being in red ink. The date of composition, Tuesday, the 8th day of Āshādha-badi,

* Or Gajendramoksha. See Aufrecht's Cat. Cat., p. 141a. There are several vernacular versions of this legend.

Samvat 1733 (A.D. 1676) is given at the end of the work (fol. 425b).

A colophon at the end of the poem states that it was copied by Gaṅgā Vishṇu, a Gujarat Brahman of Lochanpur, on Sunday, the first day of Jyeshṭha-badi, Samvat 1867, or Śaka 1731, for the benefit of Rāmakṛiṣṇa, son of Gumiṇī Rāmājī.

After the colophon is a poem, headed रामावतार की संग्मा, said to be taken from the Padmapurāṇa, containing fanciful calculations on the principal events in the life of Rāma.

On the fly-leaf is written, in Mr. Erskine's handwriting:—"Presented by Capt James Tod to W^m Erskine Esq. Bombay 28 Jan^y 1823. This copy was found lying on the Musnud on the day of the bloody battle of [left blank] where it had remained after being read and recited the night before to the gallant Rajpoots. It was presented to the Resident Capt Tod, who gave it to me. It is bound in Tyger-skin, a fit covering for the works of the warrior-poet Chund. W. E."

62.

Add. 6650.—Foll. 279; 8 in. by 5; 17 to 19 lines, 3½ in. long; written in Kaithi characters; dated Samvat 1795 (A.D. 1738).

[J. F. HULL.]

महाभारत

Mahābhārata.

A Braj-bhasha metrical translation of five books of the Mahābhārata, by Sabal Singh, the Chauhān.

It appears from the Śivasimhasarojā, App. p. 126,* that Sabal Singh was born in Samvat 1727 (A.D. 1670). Some suppose that he was Raja of Chandgarh, others of Sabalgarh, but Śiva Simha is of opinion

that he was a zamindar of a village in Etawah, a District of the N.W. Provinces. He has made an abridged metrical translation of 10 books of the Mahābhārata in 24,000 *ślokas*.

This manuscript contains only the following portions:—

I. Foll. 1—87a. भीमपर्व Bhīshma-parva, in 18 *adhyāyas*.

Beg. गुर गोवर्द्धंद को चर्ने मनैचै ।
जेही प्रशाद उतोम गतो चैच्चै ॥
कै प्रनाम रघुपती के पाएन ।
चारी वेद जाके गुन गाएन ॥

II. Foll. 88b—162a. द्रोणपर्व Droṇa-parva, in 8 *adhyāyas*.

Beg. श्री गुर चर्ने इडवत करोचै ।
जा प्रशाद भौशागर तरीचै ॥
वंदी रामचंद्र रघुनंदन ।
महावीर दशरथनीकंदन ॥

III. Foll. 164b—226b. कर्णपर्व Karna-parva.

Beg. गुर गनेश महेश करपुता ।
अनधनवी दशा देहु यहुता ॥
तुह वोनु एकौ काज न होई ।
एकदंत लंबोदर शोहई ॥

This book is not divided into *adhyāyas*, and has no colophon.

IV. Foll. 228b—245b. दुःशासनपर्व Duḥśāsana-parva.

Beg. वीथीनीहरन तु अनाम गनेश ।
कबीजन देहु शुमती उपदेश ॥
शंकर पीता गौरी तु अमान ।
श्रीधी बुध तुह शतत दान ॥

This book also is not divided into chapters. At the end appears the date of transcription, the 14th Chaitra-badi, S. 1795, in the following colophon:—

इती श्री योशी दुशाशनपर्व का पुरन शमापत ... शंवत १७९५
शाल शमै नाम मौती चैत वदी चौदश १४.

* See also Dr. Grierson's "Vern. Lit.," p. 78.

V. Foll. 246b—278b. शाल्यपर्वं Šalya-parva, with गदापर्वं Gadā-parva, each in 2 *adhyāyas*.

The Šalya-parva begins :—

जै जै गुर चर्ने चौत दीजै ।
रथुपतो चर्ने वन्दना कोजै ॥
शारद चर्ने कोजै परनामही ।
वंदै वालमीक हनुमानही ॥

The Gadā-parva begins (fol. 261b) :—

गदापर्वं अब करत वखानही ।
जुरजो भनमन मै अनुमानही ॥

The name of the poet (शावल शोंध चौहान) occurs frequently in the colophons to the different chapters. Each book has a separate native foliation.

63.

Or. 2766.—Foll. 204; 5½ in. by 6; 10 and 11 lines, 4¼ in. long; ruled margins; apparently written in the 19th century.

[REV. A. FISHER.]

गोविंदगीता

Govindagītā.

A translation of the Bhagavadgītā in Panjabi verse by Govind Singh, the tenth Sikh Guru (A.D. 1675—1708).

Heading: गीता गेविंदिद्विति ॥

Beg. उम्म मेर्गेविंदि अहै निराकारि ॥
अनामि निरधंदि मरधिनिवामी ॥
मति ही मि रद्विभा ॥ नलिघलि मष्टीमलि धंडि
धृग्मिंडि ॥
मरधि एकेपूरनि मुभामी ॥ अचलि अगापि मति
हरी पूर्चंडि ॥

The work is in 18 chapters (*adhyāya*), and has been frequently printed at Lahore.

This copy is carelessly written, without any numbering of the verses. Foll. २-८ (v. 6 to 51 of chap. i.) are missing. The

scribe Vastīrām describes himself in the colophon as being a servant (*ghulām*) of Bhājī Kripā Rāma.

Colophon: पूरनि देविभा पिभाउ अस्टिद्व-
महा ॥ मिरी द्विमनानमहि ॥ मंपूरनि डटी गीता
मृ गेविंदि द्विति ॥... लिखद्वम हमडीराम डाईजी
किरपा राम देवा गुलाम ॥

64.

Or. 2767.—Foll. 134; 8½ in. by 5; 15 lines, 3½ in. long; written in Persian Nestalik characters; dated Samvat 1891 (A.D. 1834).

[REV. A. FISHER.]

Another copy.

It appears from the colophon that this copy was completed on Tuesday, the 22nd Phālguna, S. 1891. It was written by Gaṅgā Singh Khatri Kakkar, for Lāla Kedārī Sahāya (?) at Ramnagar, during the rule of Mahārājā Sujīt Singh.

65.

Or. 1007.—Foll. 354; 10½ in. by 6½; 21 lines, 4¾ in. long; written in large letters, with ruled margins; dated Śrāvāṇa, Samvat 1896 (A.D. 1840). [LIEUT.-COL. H. CREED.]

रामाश्रमेध

Rāmāśramēdha.

A metrical translation, by Madhusūdana Dāsa, of a portion of the Pātālakhaṇḍa, or fourth book of the Padmapurāṇa.

Beg. दोः ॥

वंदि प्रथम गुरुपद शुजस निज शिर धरि सुष पाई ॥
त्रिविधि तापतमदलन कह दिनकर सहज सुभाई ॥ १ ॥
निज देशिक गुरकंजपद वंदन करी सप्रोति ॥
विन प्रियास जिनको क्रपा महामोहदल जीत ॥ २ ॥

In the introductory part of the first chapter (fol. 2, vers. 14—16) the author's
G 2

name appears as Madhuhari Dāsa,* the son of Rāmacharaṇa, of Ishkāpur,† near the river Kalindra. He states that the work was written on the 2nd of Āshādha-sudi, S. 1830 (A.D. 1773).

The poem contains a description of the Horse-sacrifice of Rāma, being a translation in the Baiswari dialect of the first 68 chapters of the Pātālakhaṇḍa of the Padmapurāṇa.

This copy was made at Mokshaganj, for the perusal of the Rāṇā Nṛipati Singh (of Udaipur?), on Śrāvāṇa S. 1896, Śaka 1761.

Colophon: इति श्रीपद्मपुराने पातालवंडे शेश वात्सायण
संवादै मधुसूदन दाश क्रतै श्रीरामाश्वमेधयौ नामाष्टमितमीथाय ॥
संवत् १८६६ तत्र साके १७६७ तत्र मासोत्तमै मासै आवण क्रम्य पञ्चै
तिथौ अमावस्या भृगुवासरै समाप्तं ॥ सुभूयात् ॥ लिघ्नं मोक्षस-
गंज सध्यै लाक्ष्मनि श्रीपठनार्थै श्रीमहाराज[१]पिराज श्री राना
साहिव नृपति सिंह पठनार्थै

At the end of the work are two poems, one a *dohā*, the other a *sorathā*, written probably by the scribe, in eulogy of the Rāṇā.

66.

Or. 2749.—Foll. 482; 6½ in. by 8; 11 lines, 5½ in. long; written in Gurumukhi characters, dated Chaitra, Samvat 1871 (A.D. 1814).

[REV. A. FISHER.]

श्रध्यात्मरामायण

Adhyātma-Rāmāyaṇa.

A philosophical poem, translated from the Sanskrit into Braj-bhasha verse by Gulāb Singh.

Beg.

देहरा ॥ देही माता मारदा मरदिद्दमगाम ॥
घंटे पद्मपंकज मदा करै मुमडि परगाम ॥ १ ॥

* The name Madhusūdana Dāsa occurs in the colophon of every chapter.

† ईष्टकापुरो, but "Iṣṭakāpuri" according to Dr. Grierson, "Vern. Lit.," no. 476, p. 105.

The *Adhyātma-Rāmāyaṇa*, or "Spiritual Rāmāyaṇa," forms a portion of the Brahmanḍapurāṇa. It contains an account of the life of Rāma, but the events narrated are invested with spiritual significations, illustrating the teachings of Vedānta philosophy.* The poem is in the form of a dialogue between the god Śiva and his consort Pārvatī, and is divided into seven books (*kāṇḍa*), corresponding to, and bearing the same names as those in the Rāmāyaṇa.

Each book is subdivided into chapters (*adhyāya*).

The author, Gulāb Singh, the son of Gaurī Rā'e, was a pupil of Mān Singh, of whom he makes mention in the introductory verses of this poem. He was of the Nirmale class of Sikh devotees, and is also the author of *Mokshapanta*, and *Bhāvarasāmṛita*, two Vedānta poems. See no. 79, art. III., and no. 80, art. II. and III.

The date of composition, Thursday, the 10th day of Kārtika-sudi, S. 1839 (3rd Nov., 1782), is expressed in the following couplet, occurring at the end of the work :—

गृहि अगनी हसु चंद्र पुनि संघर्ष भान्दपार ॥
दममी कात्तक मुट्ठी मुड मुरापीम गुरहार ॥

Several editions of this work, all lithographed in Gurumukhi characters, have been published in the Panjab.

The copyist, Uttam Singh, states in the colophon that he commenced and completed the transcription in Chaitra, Samvat 1871.

67.

Or. 2750.—Foll. 462; 5½ in. by 7; 11 lines, 5 in. long, with ruled margins, written in Gurumukhi characters; dated the 30th Śrāvāṇa, Samvat 1887 (4th Augt., A.D. 1830).

[REV. A. FISHER.]

Another copy.

* See Barth's "Religions of India," p. 217 (Trübner's Or. Ser.).

68.

Add. 24,044.—Foll. 256; 8½ in. by 4¾; 15 lines, 3 in. long; written in the Persian character, in Nestalik; dated the 21st Zi'lhijjah, in the 32nd year of the Emperor Shāh 'Ālam (A.D. 1791). [H. H. WILSON.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical version of the 7th, 8th, and 9th Skandhas of the Bhāgavatapurāṇa.

اب سپتم اسکنده کون سنون پرچھت رای Beg.
 سراب باب نمروکشی انت مکت هو جای
 راجا یون هی ات بدھاک
 تیری ادھی کرم اب جاک
 توپی پرته نی کرپا کری
 تیری من کے مایا هری
 توپی کرپا کری بھگوان
 جو تم من مین اوچھو گیان

The seventh Skandha (foll. 1—68) is incomplete. It deals almost entirely with the legendary story of Prahlāda. He was the son of the daitya king Hirāṇyakaśipu, and became a devout worshipper of Vishṇu. This so incensed his father that he would have slain him but for the intervention of the god, who, in his incarnation as Narasiṁha, or the man-lion Avatāra, saved the life of Prahlāda by destroying his father. The story is also narrated in the Vishnupurāṇa and in the Padmapurāṇa.

The eighth Skandha (foll. 69—170) contains an account of the Matsya and Vāmana (fish and dwarf) Avatāras of Vishṇu, and of the Svāyambhuva and five succeeding Manvantaras.

The ninth Skandha (foll. 171—254) deals with the Vaivasvata (or present) Manvantara, and the kings of the solar and lunar races up to the time of Krishna.

The translation is in an archaic form of Hindi, hardly intelligible, owing to the careless handwriting in a character ill-adapted for the transliteration of Hindi words. The divisions of the chapters also are not always clearly indicated.

ایتی سری مہابورانے توم اسکنده :
 سماپتک سمپورنک بقاریب بست و یکم شهر ذ کجہ
 سنہ ۳۲ شاہ عالم بادشاہ غازی

69.

Add. 5620.—Foll. 347; 8¾ in. by 6; 13 lines, 4 in. long; written in the Persian character, in Nestalik, apparently in the 18th century.

[N. B. HALHED.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 10th Skandha of the Bhāgavatapurāṇa.

سمرون آو نرجن دیوا
 جہ کو دیو نجانت بھوا
 جوت روپ بھگوان بدھاتا
 پورکھ پران پرانین کو داتا
 کمل نابھ نارین سوامین
 سب ھون کو انترجمان
 الکھايس جگدیس گوساین
 جل تھل مین بیاپک سب تھائیں

This work, of unknown authorship, is written in the Braj-bhasha dialect. There is no colophon, the copy ending abruptly in the middle of the last chapter.

The fly-leaf bears the signature of Mr. Halhed, and the title "Shree Bhagwut," with a half-obliterated note, by a different hand, stating that the work is written "in the language of the Seiks."

70.

Or. 2744.—Foll. 671; $6\frac{3}{4}$ in. by 5; 9 lines, $3\frac{3}{4}$ in. long, written in the Persian character, with 'Unvān' and ruled margins in colour; dated the 8th Jumāda I., A.H. 1227 (20th May, 1812).

Another anonymous metrical version of the 10th Skandha of the Bhāgavatapurāṇa.

دو مت کہت مین پرسپر بولت ایک سمان
اک گاوی گن سیام کی اک برجی سُرگیان

This work is an adaptation, rather than a translation, of the Sanskrit poem. It is not divided into chapters, and consists of 195 verses written in the *chaupai* metre, in a comparatively modern style of Hindi. The system adopted for the enumeration of the verses over 100 is very peculiar, the digit representing the hundred being placed *after* the figures denoting the fractional part of the hundred, which latter are written in the regular sequence. Thus, according to this system, ۱۱ (fol. 273a) stands for ۱۰۳ (103), and the last verse (fol. 664a) is marked ۱۹۱ for ۱۹۵ (195).

The MS. contains 92 excellent coloured drawings executed by an Indian artist, whose name is not stated. The first 6 folios are also richly embellished by foliated borders.

The copy was made by Nāthasahāya Motīrāma, who is also called Muhrah, a native of Peshawar, which is stated to be included in the province of Kashmir.

پوتهی دسم اسکنده بدستخط بندہ :
ناتھ سہا ی موتی رام عرف مہرہ متوضن پشاور در خطہ
کشمیر جنت دلپذیر جنت نظیر فی التاریخ هشتم شهر
جمدی الاول سنہ ۱۲۲۷ سمت راجا بکرماجیت
سنہ ۱۸۶۹

71.

Or. 3263.—Foll. 284; $8\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in thick letters; dated the 2nd day of Śrāvāna-sudi, Samvat 1862 (A.D. 1805). [MRS. M. G. KELLY.]

भागवतपुराण

Bhāgavatapurāṇa.

A metrical translation of the 11th Skandha of the Bhāgavatapurāṇa, by Jugatānanda.

Heading: श्रीकृष्णायनमः श्रीसुकदेवायनमः श्रीचरनदासायनमः एकादसञ्च स्कंधे सहस्रकृत भाषा श्रीगुरुसाई जुगतानंदजीकृत वर्तन्ते टीकाकर ताको वाच

Beg. کونڈلی ॥

ब्रदनशंयन आदि सब तिनको संगलचार ॥
कहूं क्रिया तिन सीसधरि हृदै प्रेम पसार ॥
हृदै प्रेम पसारि परमहंसन जो वरनौ ॥
श्रीकृष्ण भगवान निमल जस तिन अथ हरनौ ॥

The translation is written in the Braj-bhasha dialect. This chapter of the Bhāgavatapurāṇa contains an account of the defeat and destruction of the Yādavas, and of the death of Kṛishṇa.

72.

Or. 4825.—Foll. 5; $7\frac{3}{4}$ in. by $4\frac{3}{4}$; 14 lines, 3 in. long; written in Persian Shikastahāmez characters on English paper, watermarked 1802.

دوازدھ اوقار لنگ

Dvādaśa avatāra liṅga.

Short notices, in Braj-bhasha verse, of the twelve great Liṅgas, or symbols under which the god Śiva is worshipped.

The names of the twelve principal places in India where the Liṅga worship of Śiva is performed are the same as those given in Dowson's "Classical Dictionary," p. 178, with slight variations in their forms, except that Nageswar appears in place of Amareswar.

سری دوازدھ اوقار لنگ برلن بربان هندی appears on the wrapper.

73.

Or. 4826.—Foll. 9; uniform with the preceding; and written by the same hand on English paper, watermarked 1802.

Dāsa, on the abduction and marriage of Rukmiṇī by Kṛiṣṇa. See also no. 77, art. 1.

Beg. दोहा ॥

श्रीगुरु चरण प्रताप सदा ज्ञानं द वहै उर ।
श्री कृष्ण कृपाते कथौं जथौं सुख पावै सुरनर ॥ १ ॥

VII. Foll. 47b—58a. भजनशत Bhajana-śata. 114 hymns in praise of Kṛiṣṇa, by Dhruva Dāsa, a poet of the 16th century, and disciple of Harivamśa of Brindaban, the founder of the Rādhāvallabhi sect. A list of his works, 42 in number, and an account of Harivamśa and his cult, is given by Mr. F. S. Growse in J. A. S. B., vol. xlvii. (1878), "Mathura Notes," pp. 97—113.

Beg. दोहा ॥

श्रीहरिंस सरोजपद जो पैसेये नाहि ।
भजन रीत चरु प्रेमरस क्यों ज्ञावे मन महि ॥ १ ॥

Colophon : इति श्रीभूदासजी विरचितं भजनशत संपूर्णम् ॥

VIII. Foll. 58b—64a. मनसिद्धा Manasikshā. A devotional poem, in 65 stanzas, by Dhruva Dāsa.

Beg. दोहा ॥

रे मन श्रीहरि भजिअवे जो चाहु विश्वाम ।
जिहि रस सभ वृजसुंदरिनु छाडि दियो सुखधाम ॥ १ ॥

IX. Foll. 64b—118b. प्रेमपदार्थ Premapadārtha. Songs on the sports of Kṛiṣṇa, by Bhagavān Dāsa.

Beg. दोहा ॥

लीला ललित गोपाल लाल को सुधासिंधु सुखरासि ।
कहै भगवान हित रामरायके पीवत वहै पियास ॥ १ ॥

Nothing is known of the author. It is probable that he is the "Bhagavān Dāsa, Nirañjani," translator of the Bhartṛhari-śataka, mentioned in Dr. Grierson's "Vern. Lit.," p. 166.

X. Foll. 118b—149. रासपंचाभ्याय Rāsapañchādhyāya. A poem in five chapters (adhyāya), by Nanda Dāsa, describing the Rāsa or circular dance of Kṛiṣṇa and the milkmaids, taken from the tenth Skandha of the Bhāgavatapurāṇa.

Beg. चौपाई ॥

वंधन * करी कृपानिधान श्रीशुक सुभकारी ।
सुद्ध जोति मै रूप सदा सुधर जविकारी ॥ १ ॥

In another copy of this poem, written in Persian characters (no. 77, art. II.), it is entitled simply Pañchādhyāyi. See also Grierson's "Vern. Lit.," p. 26 (no. 42).

75.

Add. 26,533.—Foll. 45 ; 9½ and 8¾ in. by 4½ ; 25 to 31 lines, 4 in. long. [Wm. ERSKINE.]

I. Foll. 1—18. Two poems of the Kabirpanthī order of devotees, in Braj-bhasha.

The first poem begins with an invocation to Dharmadāsa, the most important of Kabir's converts, to the 42 Mahants (called चंशब्यालीस), to Churāmanā Dāsa, son of Dharmadāsa, and other eminent disciples of Kabir, as follows:—

संत नाम सत सुक्रीत यादी यद्ली यज्ञ यचंत पुरस सुनीन्द्र
करुणामे कवीर धनि धर्मदास की दया चंशब्यालीस की दया
मुगतामनी नाम चुरामनी नाम सुद्रमेन नाम कुलपत नाम प्रमोथ-
गोर बालापीर नाम कवल नाम यमोल नाम

Then follows the poem, which is in two parts. The first (foll. 1—10a), entitled मुनीन्द्र हनुमान की गोष्ठ, contains a discourse on faith, the practice of asceticism, and the renunciation of worldly pleasures, and is written in the form of a disputation between a sage and the monkey-god Hanumat.

It begins : साधि ॥

सतवंध के हम जाय के देया हनुमत थीर
बहुत कला हे जास की हे बहु चर सरीर
केहत मुनिन्द्र सुनो हनुमाना
तुमकू यगम सुनाऊ ग्याना
तुद्वारे मन मे हे यभिमाना
तजि यभिमाना सुनो तुम ग्याना

Colophon : येते मुनिन्द्र हनुमान कि गोष्ठ संपूर्ण

* i.e. वंदना. Mistakes in spelling are very numerous. So also in this same stanza, शुक for सुख ; सुधर for सुंदर.

The second part of the poem (foll. 10b—15b), entitled कवीर नानक की गोष्ठ, contains a discussion on *nirvāna*, or final emancipation, in the form of a supposed dialogue between Kabir and Nānak.

The colophon states that the poem was copied by Mahant Kṛipā Dāsa on Monday, the 9th Kārtika-sudi, Samvat 1545 (A.D. 1488), and given to Mahant Sevaka Dāsa. This is clearly the original colophon of the MS. from which this copy was made, as the writing of this MS. is distinctly modern, and not earlier than the beginning of the present century.

येती कवीर नानक की गोष्ठ संपुराण [sic] सत सही साहेब कवीर धनी धर्मदास के पाये लागी बंस व्यालीस के पाये लागी संत द्वंत [i.e. महंत] कु बंदगी सत साहेब मेहंत क्रपादास के हस्त दसकत लीषी दीया मेहंत सेवगदासजु कु मीती कारतीक सुप्त नोमी दीन सोमवार समंत [sic] १५४५ के साल सुकल प[ञ्च]

The second poem (foll. 16—18), the name of which appears at the beginning and also in the colophon as याद्यादमंगल, i.e. आद्यादमंगल, describes the perfect state of final happiness of the Sādhus.

Invocation : सत सुक्रीत सत नाम साहेब कवीर धनी धर्मदास की दया सुलीखते याद्यादमंगल

Beg. प्रथम सुक्रीत नाम सुमरो साहेब से लो लाईये
महा यगम यपार यवीगती गुर दया सु पाईये

Colophon : येते सब्द याद्यादमंगल संपुर्ण सत साहेब कविर धनी धर्मदास बंसव्यालीस के पाये लागी संत मेहंत कु बंदगी संत साहेब समाप्त

II. Foll. 22—45. A collection of songs, illustrating different kinds of Hindu Rāgas and Rāginis, or musical modes, written apparently by the same hand, and about the same time as the preceding poems.

In addition to the peculiarities common to old Hindi MSS., and the incorrect forms of spelling usually found in Braj-bhasha poetry, the following peculiarities are noticeable:—

1. The frequent use of य for च, and of ये occasionally for इ or ए: as यति यानंद = ज्ञानंद; यज्ञ = ज्ञान; येति = इति; येक = एक.

2. The use of रे as a conjunct for चः as यमोत = ज्ञान; सुक्रीत = सुकृत.

3. The final termination चा in place of the mute च, as in हनुमाना ग्याना.

4. The form च hm for च्च mh, as तुमारा for तुम्हारा. So also तुम is written as तुब. Hence also we find द्वंत for महंत.

5. The frequent use of the *visarga*, apparently merely by way of embellishment.

76.

Add. 26,536.—Foll. 118; 7½ in. by 5¾; 13 lines, 4½ in. long; written in large characters, with ruled margins; dated Samvat 1798 and 1799 (A.D. 1741 and 1742).

[WILLIAM ERSKINE.]

Two Hindu religious poems, in Braj-bhasha.

I. Foll. 1—46. धर्मसमाधि Dharmasamādhi, by Kṛishṇa Kavi.

A poem in 4 chapters (*hulāsa*) containing a discussion between a Rājā and Bhīma Saini (? Sena), a religious ascetic (चतीत), on the practice of a virtuous life, and the religious obligations of a king towards his subjects.

The MS. is defective. It begins with the 9th *śloka* of the first chapter, as follows:—

वरनत धर्मसमाधि कौ तनमन धरि सव धानु ।
यह प्रताप गुर कौ भयी किञ्च सुक्रि कौ ग्यानु ॥ १ ॥

The poem appears to have been composed about the middle of the 18th century. The author is probably the poet Kṛishṇa of Jaipur noticed in Dr. Grierson's "Vern. Lit.," p. 88.

This copy was made at Orchha (a town in the Native State of Bundelkhand), by Pradhāna Śyāma Pānde for Lālā Tulārāma, on Thursday, the 8th day of Śrāvāna-badi, Samvat 1798.

Colophon: इति * धर्मसभाध संपूर्णं समाप्तं ॥ पठनार्थे
श्रीलालातुलाराम ॥ लिप्तं प्रधान स्यामजु ॥ . . . प्रथम सावन
वदि ८ गुरु शंकु १७९६ मुकामु सुभस्याने नगरे औडके ॥

II. Foll. 48—113. भ्रमरगीता. Selections from the Bhramaragītā of Sūradāsa.

Heading: अथ भ्रमरगीता लिप्ते रागु धनासिरो ॥

Beg. ज्यौ तुम सद साधी भोरे ।

ज्यौ कै कहै विलगु जनि मानी कोटि कुटिल लै जारे ॥
वे अक्षर क्रत दिन के † भरे भरे गहि गेरे ।
वे धनस्याम अंतर धनस्याम काम महि कोरे ॥

Sūradāsa, the son of Rāmadāsa, and pupil of Vallabhāchārya, was a celebrated poet at the court of the Emperor Akbar. According to Śiva Simha‡ he was born in Samvat 1640 (A.D. 1583). A full account of the poet and his writings will be found in Dr. Grierson's "Vern. Lit.," p. 21. See also Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. iii., p. 179.

The Bhramaragītā, or "Song of the Bee," is the name given to the concluding portion of the Sūrasāgara, or Collection of hymns of Sūradāsa.§ These are in various Rāgas or musical modes, and relate chiefly to the life and worship of Kṛishṇa, taken from the Bhāgavatapurāṇa.

The Bhramaragītā narrates the despatch of Uddhava by Kṛishṇa with a message to the milkmaids of Mathura, and their ascriptions of praise to Uddhava, whom they address as the Bee (भ्रमर) or Honey-maker

(भ्रुकर), the bearer of gracious messages from their Divine lord to his disconsolate worshippers.*

The present MS. contains a selection of 166 hymns taken from different parts of the work. Thus the first hymn is the 60th of the 2nd section of the Bhramaragītā.† The second hymn is the 51st of the 1st section.‡

The work is carelessly written, and contains considerable variations from the printed editions. The copy was made by Pradhāna Śyāma Pāṇḍe on the 8th day of Jyeshṭha-sudi, S. 1799 (A.D. 1742).

Colophon: इति भ्रमरगीता सूरदास कृतं संपूर्णं § सुभस्तु
संवत् १७९६ जेठ सुदि ८ लिप्तं प्रधान स्यामजु पाडे &c.

A hymn of praise to Kṛishṇa, entitled Govinda-bhajana, in 13 *ślokas*, written by the same hand, is appended (foll. 114—117), and on fol. 118 are a few verses by Kabīr in another handwriting.

77.

Or. 2025.—Foll. 31; 8½ in. by 5½; 12 lines, 3½ in. long; written in Shikastah-āmez Persian characters; dated July 1847.

[SIR HENRY M. ELLIOT.]

Two poems in Braj-bhasha by Nanda Dāsa, with interlinear glosses, written in red and yellow ink, partly in Hindi, partly in Persian.

I. Foll. 2—12. रुक्मिणीमंगलं Rukmini-maṅgala. A poem on the marriage of Kṛishṇa and Rukmini.

* See chapters 47 and 48 of Eastwick's translation of the Premasāgara, or Hindi translation of the 10th chapter of the Bhāgavatapurāṇa.

† See p. 540 in the Lucknow edition of 1880.

‡ See p. 518 *ibid.*

§ Each alternate syllable, i.e. नि, त्र, गी, &c., has been omitted; the writer having evidently intended to supply them in red ink.

* Initial *i* is thus written throughout this MS. Similarly, the initial long vowel is written इौ. See the forms दोइौ जोइौ सोइौ on fol. 45b.

† अक्षर कूप तिनके रोते in printed editions.

‡ "Sivasimhasaroja," App., p. 128.

§ Śiva Simha states he has personally seen some 60,000 verses composed by Sūradāsa, but this does not represent his complete works. The full number is to be found in the Asliṭachchāp, or Account of eight celebrated poets of Braj.

سری گور چون پرتاب سدان آند بدهی اور
Beg. کرشن کرپا تین کتهون جتها پاوین سکھ سُر

A few Persian verses are written on the fly-leaf, and some Hindi verses at the end of the poem (fol. 13).

II. Foll. 14—31. रासचार्याय Rāsa-pañchādhyāya. A poem on the circular dance of Krishṇa and the *Gopīs*.

بندن کروں کرپاندھان سری سکھ سُبھے کاری
Beg. سُدھ جوت می روپ سدان سندھ ابکاری

Copies of these poems, neatly written in Devanagari characters, and more complete than in the present work, will be found in no. 74, art. vi. and x.

The latter poem differs considerably from the Devanagari copy, and has no division into chapters. It is also headed with the title *Panchādhyāyī*,* though probably the longer title given to it in no. 74 is the correct one.

From the colophons at the end of each poem it appears that they were copied by Saman La'l, the former on the 10th, the latter on the 20th July 1847. The interlinear glosses appear to have been supplied by the same hand after the copies had been made, probably to elucidate the carelessly written text.

78.

Or. 2763.—Foll. 222; $3\frac{1}{4}$ in. by $5\frac{3}{4}$; 7 lines, 4 in. long; written in the Gurumukhi character, with ruled margins, apparently in the 19th century. [REV. A. FISHER.]

A collection of Braj-bhasha treatises on Vedānta philosophy.

I. Foll. 1—31a. विचारमाला Vichāramālā, by Anātha Dāsa. See also no. 108, art. vii.

Heading: अष्ट मीद्विचारमाला अनाथपुरी
क्रित लिखते ॥

Beg. देहरा ॥

नमे नमे मीरगमनू मतचित आर्नदरूप ॥

जह जाने जग मुपनहत नामत इमतमधूप ॥१॥

The work is divided into 8 chapters (*viśrāma*), and was written at the request of Narottama Purī (see fol. 30b, sl. 40). The date of composition, Samvat 1726 (A.D. 1669), is given in the concluding *śloka*, as follows:—

मद्दर मै छधीम मंहत माधव माम मुड ॥
मोमति नित क्षुडीम उत्तर घरल पूगद करी ॥४२॥

The *Vichāramālā* is extremely popular, and has been published from several native presses. An edition of the text, accompanied by a prose commentary by Govinda Dāsa, Dādūpanthī, was printed at Bombay, 1876, of which a third edition appeared in 1883. Another edition of the text and commentary, printed in Gurumukhi characters, was published at Lahore, 1891. In his commentary on *śloka* 40 of the last chapter (referred to above) Govinda Dāsa says that the author, Anātha Dāsa, and his friend, Narottama, were travelling together. After a while they separated, Anātha Dāsa going to Kashmir, and Narottama to Baroda in Gujarat. It was during this separation that the author composed and sent his friend this “garland of thoughts.”

An English translation of the text and commentary, made by Lāla Śrīrāma, was published at Calcutta, 1886, as a volume of “Dhole’s Vedānta Series.”

Anātha Dāsa is also the author of *Sarvāśāra-upadeśa*, containing Vedānta teachings in verse in dialogue form, written in Samvat 1728 (A.D. 1671). It was printed in Bombay, 1871.

II. Foll. 31a—105b. ज्ञानबोधिनी Jñāna-bodhinī. A poem in 445 verses, containing

* So also in Garcin de Tassy’s “Litt. Hind.” 2nd ed., vol. ii., p. 445; and in Grierson’s “Vern. Lit.” p. 26.

an abstract of the *Vedāntasāra*,* translated from the Sanskrit by Dayāl Anemī. In the colophon, as also in another copy (no. 108, art. iv.), it is called *Ajñānabodhīnī*.

Heading: अग्नि गिर्भान्वेष्यनी भाषा दिभाल
अनेमी क्रित लिख्यते ॥

Beg. चट्टिपटी ॥

घ्राम अर्न्तरूप ते एषीमै ॥
सत चिति आर्न्त उत्ते करीमै ॥
सरष बृप्तित माही भाम ॥
नमे वेदांत वेद मुप्रकाम ॥ १ ॥

टेहरा ॥

जिह आउम अगिभान करि भासत है जग आंन ॥
जिह जाने नही पाईमै पूलहै पद निरघान ॥ १ ॥

In the colophon (fol. 105b) the author is called Dayāl Anemānanda Sarasvatī, and is described as being of the school of Śaṅkara Āchārya, and a pupil of Brahmānanda Sarasvatī, whilst in the colophon to the following tract in this volume (fol. 172a) he is said to be the pupil of Pūrṇabodhānanda Sarasvatī.

Colophon: इति सूर्यो वर्णना परमर्हम परिव्राजका-
चारज [सूर्यो] महेश्वर उपासक घ्रामार्न्त सरमती
उम पूजपाद मिथ द्वभाल अनेमार्न्त सरमती
संखेप वेदांति क्रिमा अगिभान्वेष्यनी भाषा विरचते
अपभाउमधिप उपदेसविष्यि समाप्ते

III. Foll. 106a—172a. अष्टावक्रा Ashṭāvakra. A metrical version of the Sanskrit *Ashṭāvakra-saṁhitā*, by Dayāl Anemī. See also no. 108, art. vi.

Heading: अष्ट कद्वित दिभाल अनेमी भास्ता-
हाकू भाषा घरनते ॥

Beg. छपै ॥

अति अमित अर्न्तर्कंद परमार्न्त परम अपैद्वत ॥
सुमेवेद मुप्रकाम मुर्त्तर मुत्तै मिष्यि युत ॥

* Aufrecht, Cat. Catt., p. 210a. The work has been translated into English by Major G. A. Jacob, London, 1881.

The work is divided into 21 chapters (*prakarana*) as in the original, but the translation extends over a greater number of stanzas in each chapter.

A metrical translation of the *Ashṭāvakra-saṁhitā*, in modern Hindi, by Śrīdhara, with a commentary by Chatura Dāsa, was published in Bombay, 1864.

Colophon: इति सूर्यो वर्णना परमर्हम परिव्राजका-
चारज सूर्यो महेश्वर उपासक घ्रामार्न्त सरमती उम पूजपूज
मिथ सूर्यो दिभाल अनेमार्न्त भास्ता हाकू भाषा
अनुवाद विरचित संख्याकूमादिधर्तकि नाम एक-
विंशतिते पूकरल ॥

IV. Foll. 172b—205a. हस्तामल-प्रश्नोत्तरा *Hastāmala-praśnottara*, by Dayāl Anemī.

Beg. दैः ॥

नामरूप भ्रगजल महेश्वरै कर्ते पूलाम ॥
मेरी मुश्कै धंप नामेर आउमराम ॥ १ ॥

The poem, consisting of 205 verses, is in the form of a dialogue between Bhagavan, "the Supreme Being," and the sage *Hastāmala*. It is said in the colophon to be a translation from the Sanskrit, but is possibly merely suggested by the *Hastāmala-stotra*, a poem of 12 stanzas.

The date of composition, the 13th day of *Kārtika-sudi*, *Samvat* 1736 expired (A.D. 1679), as well as an enumeration of the verses in the poem (101 *dohās*, 103 *chaupāis*, and 1 *bhujanīga-chhand*), is given at the end of the work. The date is thus expressed:—

मंघत मद्मामै वरम धीते जघ छेहीम *
कारडक मुकल इदमी वार वरनरजनीम ॥

V. Foll. 205a—222. अपरोक्षानुभव *Aparokshānubhava*. *Vedānta* doctrines, translated from the *Aparokshānubhūti* of Śaṅkara Āchārya.

* छेहीम i.e. 1726, in another copy of this work, no. 108, art. iii.

Beg. ਅਪੋਖਮਨਭਉ ॥ . . . ਹੋਜੈ ਸੰਕਗਾਚਾਰਜ
ਮੁਕਤਿ ਹੋਲੈ ਕੇ ਅਰਥ ਪ੍ਰਤੰਡ ਗਜਾਨ ਕਹਿਤਾ ਹੈ ॥ ੧ ॥
ਤਾਤੇ ਸੰਤ ਜਨੋ ਥਾਰੰਬਾਰ ਇਸਕਾ ਥੀਚਾਰ ਕਰਨਾ ॥ ੨ ॥
ਅਪਲੇ ਥਰਲ ਅਗੁ ਆਸੁਮ ਕਾ ਜੋ ਹੈ ਧਰਮ ਸੋਈ ਕਰੀਐ
ਤਪੁ ॥ ੩ ॥ ਤਿਸ ਤਪਸਾਥ ਜਥ ਸ੍ਰੀਪ੍ਰਸਿਸਰਜੀ ਦਿਆਲ
ਹੋਵੇ ਤਥ ਪੁਰਖੇ ਕੇ ਚਾਰ ਮਾਪਨ ਪ੍ਰਾਪਤ ਹੋਤ ਹੈ ਤੇ
ਮਾਪਨ ਚਾਰ ਕੌਲ ਹੈ ਜੋ ਸੁਲ ॥ ਵੈਗਗ ਥਥੇਕ ਸਮ
ਦਮ ॥ ੪ ॥

The work is anonymous, and has no date or colophon.

79.

Or. 2755.—Foll. 319; 8½ in. by 7; 15 lines, 4¾ in. long; written in large Gurumukhi characters, with ruled and coloured margins, in the 19th century. [REV. A. FISHER.]

A collection of Vedānta treatises in Braj-bhasha verse.

I. Foll. 1—18. Two chapters of Gulāb Singh's translation of the Adhyātma-Rāmāyaṇa (no. 66), viz. the 2nd chapter of Bālakāṇḍa, called Rāmahrīdaya, and the 5th chapter of Uttara-kāṇḍa, called Rāmagītā.

II. Foll. 19—41a. ਸਾਰੁਕਾਵਲੀ Sāruktāvalī. An ethical poem in 15 chapters by Haridayāl.

Heading: ਅਥ ਸ੍ਰੀਮਾਤੁਕਤਾਵਲੀ ਭਾਖਾ ਲਿਖਯਤੇ॥

Beg. ਦੋਹਰਾ ॥

ਸ੍ਰੀਪਤਿ ਪ੍ਰਥਮ ਨਮਾਮਿ ਮਮ ਜੋਗੀਰਿਦਯ ਨਿਵਾਸ ॥
ਭੋਗੀਜ ਰਿਵੈਜ ਉਦਾਸ ਜੋ ਵੈ ਮਮ ਸੁਮਤਿ ਪ੍ਰਕਾਸ ॥ ੧ ॥

The name of the author, and the date of composition, Tuesday, the 6th of Śrāvāṇabādi, Samvat 1880 (A.D. 1823), are stated in the last verse of the poem. The date is thus expressed:—

ਨਤ ਨਾਗ ਸਿਪੀ ਸਮ ਸੰਮਤ ਸਾਂਵਨ ਮੰਗਲ ਤਿਥ
ਛਠੀ ਪਥ ਸਾਂਮ ॥

The work has been lithographed at Lahore, A.D. 1876 and 1879, in Gurumukhi characters, and at Bombay, 1881, in Devanagari characters.

III. Foll. 41a—59b. ਭਾਵਰਸਾਮ੍ਰਿਤ Bhāvara-sāmrīta. A poem in 131 verses of different metres, by Gulāb Singh, son of Gaurī Rāe. See no. 66.

Heading: ਅਥ ਭਾਵਰਸਾਮ੍ਰਿਤ[sic] ਗ੍ਰੰਥ ਲਿਖਯਤੇ॥

Beg. ਸਵੈਯਾ ॥

ਸੇਤ ਕਰੇ ਜਿਨ ਸਾਗਰਮੈ ਸਭਿ ਦੇਵਨਕੇ ਦੁਖ ਦੂਰ
ਮਿਟਾਏ ॥

ਗਾਂਵਲਿਕੇ ਦਸ ਸੀਸ ਕਟੇ ਸੁ ਵਿਭੀਖਲ ਕੇ ਸਿਰ ਛੌੜ
ਛਿਗਾਏ ॥

The date of composition, Samvat 1834 (A.D. 1777), is expressed in the last verse.

Colophon: ਇਤਿ ਸ੍ਰੀਮਤ ਮਾਨਸਿੰਘ ਚਰਲ ਸਿਖਤ
ਗੁਲਾਬ ਸਿੰਘਨ ਗੈਰੀ ਰਾਏ ਆਤਮਜੇਨ ਵਿਰਚਤੰ ਭਾਵਰ-
ਸਾਮ੍ਰਿਤ ਸਮਾਪਤੰ ॥

Editions of this work have been published in Lahore, 1878, and Bombay, 1885.

IV. Foll. 59b—60. ਚਾਰਤੀ Āratī. A hymn in praise of Rāma and Kṛishṇa.

Beg.

ਕਵਲਨੇੜ ਕਟਿਪੀਤਾਂਬਰ ਅਪਰ ਮੁਰਲੀ ਗਿਰਿਪਰੰ ॥
ਮੁਕਟ ਭੁੰਡਲ ਕਰਲ ਭੁਟੀ ਆਮਾਵਰੇ ਰਾਧੇ ਥਰੰ ॥

Colophon: ਇਤਿ ਸ੍ਰੀਗਾਮਕੂਸੂਜੀ ਆਰਤੀ ਸਮਾਪਤੰ॥

V. Foll. 61—111. ਵੈਰਾਗਯਤਕ Vairāgya-sataka. An anonymous poem on asceticism, taken from the Sanskrit poem of Bhartṛhari.

Heading: ਅਥ ਬੈਰਾਗਯਤਕ ਭਾਖਾ ਲਿਖਯਤੇ॥

Beg. ਦੋਹਰਾ ॥

ਦੁਰਦਬਦਨ ਦੁਰਜਨਦਲਨ ਮਦਨਕਦਨ ਸਿਵਨੰਦ ॥
ਏਕਰਦਨ ਸੁਖਮਦਨ ਕੇ ਪਾਵਪਦਮ ਪ੍ਰਤਵੰਤ ॥ ੧ ॥

The poem is divided into 13 chapters. The last verse gives the date of composition, Samvat 1881 (A.D. 1824). The work has been lithographed at Lahore, 1878.

VI. Foll. 112—180. ਜਵਗਤ-ਚੜਾਸ Avagata-ullāsa. A poem on Vedānta teachings, by Dayāl Anemī. See no. 78, art. II.

Heading: ਅਥ ਅਥਗਤ ਉਲਾਸ ਗ੍ਰੰਥ ਦਿਆਲ
ਅਨੇਮਾਨੰਦ ਕ੍ਰਿਤ ਲਿਖਯਤੇ॥

Beg. देहरा ॥

आउमरे पूलामु करि आउम करे पूकाम ॥
जाके नामु पूमिप है अघगड के उलाम ॥ १ ॥

The work is divided into 10 chapters (*prayoga*). The date of completion, Sunday, the 11th of *Māgha-sudi*, *Samvat* 1732 expired (A.D. 1675), is expressed in verse 98 of the last chapter :—

संघर्ति मद्दा मै घरम घीतै है घरीम ॥
माथ मुद्दी देकादमी रहिदिन दिनके दीम ॥

VII. Foll. 181—217. आत्मचिन्तामणि Ātmachintāmaṇi. A philosophical poem on the nature of the soul, in 413 verses, by Sūtagrakāśa, pupil of Rāmaprakāśa.

Heading : अघ आउमचिंडामलि गूँघ लिखिते ॥

Beg. देहरा ॥

मंगलमूर्ति रामकी मंगल जाके नाम ॥
मरद क्रिमा मंगलमर्मी मंगल है गुलग्राम ॥ १ ॥

The date of the completion of the work, Phālguna-badi, *Samvat* 1898 (A.D. 1841), is expressed in verse 412, as follows :—

घम मन्दूर घम चंद्रजुड मंहड के करि दीन ॥
ढालगृण क्रिमन मुघिमन ममि दिन मे पूरल कीन ॥

The last verse is a repetition of the first verse.

Colophon : इति सूपरमर्म मुद्दामीन मूर्ति
मद्दामप्रकाम उगहड पूजपाद मिमन मुडेप्रकाम
हिरचिर्त आउमचिंडामलि गूँघ समाप्ते ॥

VIII. Foll. 218—319. प्रबोधचंद्रोदय Prabodhachandrodaya, translated from the Sanskrit of Kṛishṇa Miśra by Gulāb Singh.

Beg. देहरा ॥

गुरुरी पुड गलेम पद घंटे घार्घार ॥
कारज कीने मिप मम दिर मुष्प उदार ॥ १ ॥

The Prabodhachandrodaya nāṭaka was originally written in Sanskrit by Kṛishṇa Miśra, in the middle of the 11th century, for Kirtivarman, king of Kalanjara.* It con-

tains an exposition of Vedānta doctrine presented in the form of an allegorical drama in 6 Acts. This work is extremely popular, and has been translated into all the Hindu vernaculars. An English translation by J. Taylor was published in London, 1812.

The present work is a metrical translation, and was completed on Friday, the 10th of Śrāvana-badi, *Samvat* 1846 (A.D. 1789). The date is given in the last verse of the poem, as follows :—

रमु वेद ऐ दम चंद्र मंहड लेक डीडर जान ॥
नड माम द्विगु पुनि दमरे दममी दही परिचान ॥

Colophon to the last Act : इति सूपरमर्म मान
मिंथ चरल मिखड गुलाघ मिंथ ने गैरी राए आउ-
मत्तेन द्विरचडे पूषेपर्चद्द नाटके जीहनमूर्तिप्राप्ति
के नाम खमेपिभाटि ॥

The volume has an original numbering १—३२९, but it should be १—३१९, the last ten leaves being wrongly numbered.

80.

Or. 2756.—Foll. 213 ; 6½ in. by 7½ ; 16 lines, 6 in. long ; written in Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Hindu religious and philosophical treatises in Braj-bhasha.

I. Foll. 1—12. वैराग्यशतक Vairāgya-śataka, or A hundred stanzas on asceticism. Translated by Malūk Singh, son of Bir Hari Singh (see v. 121), from the Sanskrit of Bhartṛihari (who died A.D. 651-652).*

Heading : अघ द्वैराग्यमत [क] भामा क्रित
कहि मलुक मिंथ लिखउते ॥

Beg. छपै ॥

देमकाल कालाद्विकानिकरि जै अहद्विने ॥
अरु अन्दू चैउन मुरउ है अमर अमिने ॥
अनउहरी पूमालु मदा करि सांडरुपडन ॥
मुतै मिप प्रकाम डाम्हेजे जउही अमुनं जन ॥

* See Sylvain Lévi's "Le Théâtre indien," p. 229.

* E-Tsing's "Buddhist Religion," pp. lvii., 178, 179.

The translation, in 123 verses, was made in Samvat 1833 (A.D. 1777). See v. 120.

Colophon: इति सूर्योदायमङ्गलं उर्ध्वरी का भाषा क्रित्वा मलूक मिंथ

II. Foll. 13—114. मोक्षपर्याय-प्रकाश Moksha-pantha-prakāśa, or The guide to the attainment of final beatitude. A Vedānta poem in 5 chapters (*nivāsa*) by Gulāb Singh, son of Gaurī Rā'e. See no. 66.

Heading: अष्टमोक्षपर्याय गुलाब मिंथ क्रित्वा लिख्यते ॥

Beg. महेश्वर ॥

जा जगेमि जिनके पदपैकज्ञ मेहत नीति मुगेम्हर भारी ॥

ऐर मुगागन मेहत है अहु जाहि भजै भद्रमि मुख चारी ॥

उत्त भजै जगमात भजै पुनि जाहि मनाइ जिते द्विपुरारी ॥

मे गल नायक हैं इ प्रमेन गरे पदधंदन उठि रामारी ॥ १ ॥

The date of composition, Monday, the 5th of Māgha-sudi, Samvat 1835 (A.D. 1778), is given at the conclusion of the work (verse 91).

Colophon: इति सूर्योदायमङ्गलं मिंथेन गैरी राइ आउमतेन द्विरचते मोक्षपर्याये द्विउमुक्ति निरलजे नाम पंचम-निहाम ॥

III. Foll. 115—128. भावरसामृत Bhāvarasāmṛita, by Gulāb Singh. Another copy of no. 79, art. III.

IV. Foll. 129—143. अध्यात्मप्रकाश Adhyātma-prakāśa. Vedānta teachings in verse, in the form of a dialogue between a Guru and his disciple, by Śukadeva.

Heading: अष्टमोक्षपर्याय गुलाब मिंथते ॥

Beg. महेश्वर ॥

स्वाहर जीगम जीह जिते जगि डांडनिडांड निखेप परे हैं ॥

ता महि मैंज चिचानेद एक मुभात्म निंज प्रकाम करे हैं ॥

तां विठ जानड मिंथु मै लागड जानेते गोपद्वल तरे हैं ॥

वंदति तांहि मदा मुखदेवन् घ्रम मदा मधरीते परे हैं ॥ १ ॥

The poem consists of 230 verses, in different metres, the last of which gives the date of composition, Wednesday, the 11th of Āśvina-sudi, Samvat, 1755 (A.D. 1698):

मंवत मझे मै घरध पचदन अमिहन मान ॥

ऐकादमि बुपि गूंघ भद्र मुक्ल पध मुड जानि ॥ २३० ॥

Colophon: इति सूर्योदायमङ्गलं अपात्मप्रकाम ममापति मुडमस्तु ॥

V. Foll. 144—185a. अमृतधारा Amritadbārā. A Vedānta treatise in verse, in 14 chapters (*prabhāra*), by Bhagavān Dāsa Niranjani.

Beg. देवरा ॥

मंगलतुप मतुप मम निजानेद पद जाम ॥

लज्जे मंगलाचरल यह मैरे रंगप्रकाम ॥ १ ॥

The author states (chap. 14, v. 49 and 50) that he completed the work at Khetrabās (?) on the 3rd of Kārtika, Samvat 1728 (A.D. 1671).

Colophon: इति सूर्योदायमङ्गलं अमितपारा गूंघ मक्ल विधिकप्रकामक विधिकदीप ग्रानीके मतुप घरन्नेन नाम उगहान दाम निरंजनी कषते चड्डरदमै पृथाह ॥

VI. Foll. 185b—211. ज्ञानसमूद्र Jñānasa-mudra. An exposition of Vedānta philosophy in verse, by Sundara Dāsa of Mewar, disciple of Dādū, the founder of the Dādūpanthī sect.

Beg. छपैछेद ॥

प्रिष्ठम वंदि पारध्रुम परम आनेद न्हरूप ॥

दृउम वंदि गुरदेव दीजे जिह ग्रांन अनूप ॥

The work is in 5 chapters (*ullāsa*), in the form of a dialogue between a Guru and his disciple, and was completed on Thursday, the 11th of Bhādra-sudi, Samvat 1710 (A.D. 1653).

A printed edition of this work was published, with the author's Sundaravilāsa and

other poems, at Bombay, 1885, and also in Tukārām Tātyā's edition of the poet's works, Bombay, 1890.

Fol. 212 contains a Sanskrit poem in ten verses by Śaṅkara Āchārya, entitled Siddhāntavindu. There is also a fragment of a Sanskrit poem on fol. 213b.

The MS. bears no date of transcription, or name of copyist. Numerous corrections have been made throughout by another hand.

81.

Or. 2758.—Foll. 164; $5\frac{3}{4}$ in. by 4; 12 to 14 lines, $2\frac{1}{2}$ in. long; written apparently in the 19th century. [Rev. A. FISHER.]

A collection of religious poems, in Gurumukhi characters.

I. Foll. 1—23 (१—२३). The Jāpjī of Guru Govind Singh, in 208 verses. See no. 15, art. I.

II. Foll. 24—89 (२४—८९). The Akāl-ustut of Guru Govind Singh. See no. 15, art. II.

III. Foll. 90—120 (९०—१२०). The Avagata ullāsa* of Dayāl Anemī (*prayogas* i., vii., and part of viii. only). See no. 79, art. VI.

IV. Foll. 121—160 (१—४०). Extracts from a poem on Vedānta philosophy, followed by a collection of hymns by the Ninth Guru Tegh Bahādur.

The poem has no invocation, title, or colophon. There are 4 chapters, entitled Brahma nishkalaṅka ko aṅga, Gyāni ko aṅga, Niḥsamśaja ko aṅga, and Ātma anubhava ko aṅga.

Beg. ਬ੍ਰਹਮ ਨਿਹਕਲੰਕ ਕੈ ਅੰਗ ॥

ਮਲਹਾਰਿ ਛੰਦ ॥

ਏਕਕੋਉ ਦਾਤਾ ਗਾਇ ਬ੍ਰਹਮਲ ਕੈ ਉਤ ਦਾਨ
ਏਕ ਕੋਉ ਦਯਾਰੀਨ ਮਾਰਤਿ ਨਿਸੰਕ ਹੈ ॥

V. Foll. 161—164. A list of the ten Gurus and their sons, with the date of the death of each Guru.

* Spelt ਅਵਗਤਿ ਹੁਲਾਮ in this copy.

82.

Or. 2760.—Foll. 203; 6 in. by $4\frac{1}{2}$ and $5\frac{1}{4}$; 8 to 11 lines, 4 and $4\frac{1}{2}$ in. long; nineteenth century. [Rev. A. FISHER.]

A collection of Braj-bhasha religious poems, written in Gurumukhi characters.

I. Foll. 1—16 (२१३—२२८). ਸਤ ਪ੍ਰਸ਼ਨੋਤਾਰੀ Sat praśnottarī. A catechism on Hindu philosophy in 5 chapters (*khaṇḍa*). The manuscript begins with the second chapter:

ਅਥ ਪ੍ਰਸਨੰ ॥ ਆਦਿ ਆਕ੍ਰਿਤ ਕੈਲ ॥ ੧ ॥ ਮਾਯਾ
ਕੈਲ ॥ ੨ ॥ ਅਵਿਦਿਆ ਕੈਲ ॥ ੩ ॥ ਬੰਪ ਕੈਲ ॥ ੪ ॥
ਵਿਦਿਆ ਕੈਲ ॥ ੫ ॥ ਮੁਕਤਿ ਕੈਲ ॥ ੬ ॥ ਜਾਗ੍ਰਤ ਕੈਲ ॥
ਸੁਪਤ ਕੈਲ ॥ ਸਥੇਪਤਿ ਕੈਲ ॥ ਮੂਰਛਾ ਕੈਲ ॥ ੧੦ ॥

II. Foll. 17—20 (२२९—२३२). Verses by Nīmānā Dāsa in praise of Rāma and Krishṇa.

III. Foll. 21—72a (२३३—२४४). ਅ਷ਟਾਵਕ੍ਰਾ Ashtāvakra. A poem in 198 verses on Vedānta teachings, by Sohan, apparently based on the Sanskrit Ashtāvakra-saṃhitā.

Heading: ਅਥ ਅਸਟਾਵਕ੍ਰ ਸੋਹਿਨ ਕ੍ਰਿਤ ਲਿਖਤੇ ॥

Beg. ਚੈਪਈ ॥

ਨਮੋ ਆਤਮਾ ਸਹਜਸਨੇਹੀ ॥
ਪ੍ਰਮਾਨੰਦ ਪ੍ਰਗਟ ਪਰਿ ਦੇਹੀ ॥
ਆਪੇ ਏਕ ਅਨੇਕ ਚਿਖ ਰਾਇਉ ॥
ਠਉਰਿ ਠਉਰਿ ਲੇ ਮਨਿ ਬਿਰਸਾਇਉ ॥

IV. Foll. 72b—94 (२४—३०६, with two blank leaves ३०९ and ३०). ਯੋਗਵਾਸਿਖਸਾਰ Yogavāsishthasāra.* A compendium of the Yogavāsishtha in 10 chapters (*prakarana*), translated from the Sanskrit by Kavīndrāchārya.

Heading: ਅਥ ਵਾਸਿਸ਼ਤਸਾਰਿ ਭਾਖਾ ਲਿਖਤੇ ॥

Beg. ਦੇਹਰਾ ॥

ਈ ਮਨੰਤ ਵਿਆਪਕ ਸਕਲਿ ਚਿਤ ਮੈ ਸੀਅਰੋਪਾਮ ॥
ਅਨਭਵਤੇ ਠਹਿ ਗਤਿ ਜੋ ਤਾਂਕੇ ਕਰੋ ਪ੍ਰਲਾਮ ॥

Colophon to last chapter: ਇਤ ਸ੍ਰੀ ਸ੍ਰਵ
ਵਿਦਿਆ ਨਿਪਾਨ ਕਵਿਦਾਰਾਰਜਿ ਵਿਰਚਤੇ ਭਾਖਾ
ਜੱਗਵਾਸਿਸ਼ਤਸਾਰੇ ਬ੍ਰਹਮ ਤਤਨਰੂਪਲ ਨਾਮ ਦਸਮ ਪ੍ਰਕਰਲ
ਸਮਾਪਤੰ ॥

* Aufrecht, "Cat. Catt.," p. 479a.

V. Foll. 95—111 (३०९—३२५, and blank leaf ३२६). The sixth chapter of Dayāl Anemi's *Avagata-ullāsa*. (See no. 79, art. vi.) The chapter is headed जीवनमुक्तदमा.

VI. Foll. 112—138 (३२७—३५८). अश्वमेध *Aśvamedha*. A poem on the horse-sacrifice performed by the Pāṇḍavas, by Tākhan.

Heading: अश्व असमेध भाषा लिखते ॥ द्वितीयकर्त्ता की ॥

Beg. चैपटी ॥

पूर्वमे पूलहै गिरजानंदन ॥
संकरितनिगनि विष्णुनंदनं ॥
लंघेदरि दृधिरात्रि मुखदाइका ॥
ऐकरउन्* गनिष्ठदनि विनाइका ॥

The copy of this poem has also a separate numbering of leaves. It is defective. Leaves ३२९ and ३३२ are missing, and the manuscript breaks off abruptly in verse 54 of the second chapter. The last leaf (fol. 138) contains a medical prescription.

VII. Foll. 139—203 (४०९—४९९). Another copy of *Chāndī-charitra*. See no. 15, art. iv.

The first six poems originally formed a second volume to MS. no. 16, together with Guru Govind Singh's translation of the *Bhagavadgītā*, which is missing.† The last poem is written on smaller sized paper, and appears to have belonged to some other collection.

C. TALES AND SONGS.

83.

Add. 16,880.—Foll. 239; 9 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$; 10 lines, 3 $\frac{3}{4}$ in. long; neatly written in Arabic characters, with ruled and gilt borders, and 34 miniatures, apparently about the close of the 18th century. [WILLIAM YULE.]

* Clearly the scribe's mistake for ऐकरदन, the "single-tusked" god Gaṇeśa.

† Cf. the table of contents given at the beginning of MS. no. 16.

The romance of Ratan Sen, Rājā of Chitor, and Padmāvatī, princess of Ceylon, written in an archaic form of Hindi verse, with a large admixture of Persian and Arabic words, by a poet whose poetical name is Hans.

The work begins:—

بسم الله هنس يه بيم نيم
بسم الله نيم نويانا نام
حمد الله سب سري تمام
بسم الله الرحمن الرحيم كه كهون بيم نيم اب
حمد الله دهن رب العالمين نود نه نام هين شرين سب
هو الله رب قدوس السلام مومن مهيمعن جان
عزيز جبار المتکبر على عظيم هي ظاهر مان

The author appears to have been originally a Hindu, who afterwards became a member of the Nirmala order of Chishti devotees. He makes no mention of his real name, and writes under the *takhallus* Hans, or Hans Shāh.

The poem begins with an enumeration of the ninety-nine names of God. Then follows a long prologue containing ascriptions of praise to Muhammad, 'Alī, Fātimah, various Muhammadan saints, and the poet's patron monarch Ibrāhīm Shāh of Bijapur.* He then proceeds to state (fol. 38b) that in the year A.H. 999 (A.D. 1592) he was requested by his friends to write some work by which his name might be handed down to posterity. He accordingly composed this "Ratan-kahān," as he calls it in verse 52 (fol. 48b). The plot of this romance was probably borrowed from the well-known *Padmāvat* of Malik Muhammad Jāyasi, which was written in A.H. 927 (A.D. 1520).†

The miniatures, 34 in number, are neatly executed. There appear to have been originally 37, but nos. 21, 24 and 25 are wanting. The hero, prince Ratan Sen, is always represented with a female face appearing in his bosom, intended, no doubt, to indicate the

* Ibrāhīm Shāh II., who reigned A.D. 1579—1626.

† Fully described in Grierson's "Vern. Lit.", p. 15.

warmth of his affection towards the princess Padmāvatī, whose reputed beauty was indelibly impressed on his heart.

The poem contains 1199 *dohās* and 199 *chaupāīs*, as stated in the following verse (fol. 238a):—

بَقِيَّ پِسْتَكَ مِينَ سَهْرَتَكَ دُوَهَ نُو سُو نُوِيَا نُو
بِلَكَ كُمَ دُو سُو چُوِيَّا نُو يَهِي هِي سَارِيَنَ نِيَارِيَنَ
بُوْجَهُو جَابَ (?)

The copyist has not supplied a colophon to the MS.

84.

Add. 24,045.—Foll. 256; 10½ in. by 7½; 8 lines, 5¼ in. long; written in Persian Nestalik characters, apparently at the commencement of the 19th century.

[H. H. WILSON.]

A Collection of Hindi Songs.

The MS. is imperfect, both at the beginning and also at the end. The songs are of a miscellaneous character, consisting for the most part of ballads or love-songs, written in a modern form of Hindi, and interspersed with songs in Persian, and also in Panjabi.

The first song in this MS. is written in the Meghamallār Rāga, and begins:—

چَدْهُورِی آجْ بَوَنْ بَوَنْ تُرْنَکَ مِيَگَهْ مِلَهَار
بَرِبَنْ بِيَاهَنْ آیَوْ چَدْهُورِی آجْ بَوَنْ
بُونَدَنْ كَوْ سَرْ سِيَهَرَا بِرَاجَهْ گَرْجَنْ نُوبَتْ باَهَيْ بِيجَاتَا هِيَنْ
چُهَتْ هَوَانِی بَرَنْ بَرَنْ كَهْ بَسْتَرْ بَهَرِيَنْ بَدَرَا بِرَاتِی هُودَهَايَوْ

85.

Add. 26,535.—Foll. 104; 7½ in. by 4½; 13 lines, 3¾ in. long; apparently written in the 19th century. [WILLIAM ERSKINE.]

A collection of songs, written in Kaithi characters. The work has no title or colophon. The songs are in various musical modes, and are not numbered.

86.

Add. 26,450D.—Foll. 72—76 (with original foliation from 33 to 37); 10 in. by 4½; 18 lines, 8½ in. long; neatly written Nagari of the 17th century. [WILLIAM ERSKINE.]

A fragment of an unidentified poem in Braj-bhasha, recounting the exploits of a certain Rājā Champak Sen. The numeration of the verses shows a division into chapters, but there are no colophons or numbers to them, nor does the title of the work occur on the margin of the manuscript.

87.

Add. 26,451.—Chiefly single leaves; about 8½ in. by 3 in.; in various handwritings.

[WILLIAM ERSKINE.]

Fol. 77. Fragment of a tale in verse on the adventures of a merchant, verses 68 to 97 (native foliation ७). The handwriting is that of a Jain scribe, apparently of the commencement of the 19th century.

88.

Add. 26,537.—Foll. 33; 6½ in. by 4¾; 9 lines, 3½ in. long; Nagari of the 18th century.

[WILLIAM ERSKINE.]

Fragment of a collection of tales in verse, with native foliation ४०-७२.

The MS. is imperfect both at the beginning and end. The tales, written in Braj-bhasha, probably in the 18th century, are in imitation of the Sanskrit Śukasaptati, or Seventy tales of a parrot. The heroine, to whom the stories are related, is here called Padminī,* and the tales, though similar in subject, are different from those in the Śukasaptati. They are not numbered, but are prefaced by the heading سُرَّاَشَا ॥ کَلَّا ॥

* Prabhāvatī in the Sanskrit tales.

The first page of this MS. (fol. 80) begins with the concluding lines of one of the tales, and proceeds with the story of a merchant, named Saphā Sāhu, and his three wives, beginning:—

नगरी रेक सेठि तह रहै ॥
नाज सफा साहुकौ वहै ॥

89.

Or. 1943.—Foll. 30; $8\frac{1}{4}$ in. by 5; 10 lines, 3 in. long; written in Persian Nestalik characters, in the 19th century.

[SIR HENRY M. ELLIOT.]

قصہ پورن بھگت

Kissah i Pūran Bhagat.

The story of Pūran Bhagat, a devout worshipper of the saint Gorakhnāth; a Panjabi poem by Kādir Yār.

Beg.

الف او سخی سیالکوت اندر پورن پت سلوان نے
جائیاں

جدون جمیان راجی نون خبر ہوئی سد پنڈت ان بید
پڑھائیاں

The story goes that Pūran Bhagat was the son of Salwān, Rājā of Sialkot, his mother's name being Achhrān. His stepmother, Nūnān, became enamoured of him. He, however, refused to gratify her desires, whereupon she represented to her husband that his son, prince Pūran, had acted dis honourably towards her. The king thereupon had him cast into a cauldron of boiling oil, from which, by the power of his patron saint, he came forth scathless. Not content with this proof of his innocence, and urged on by the machinations of his wife Nūnān, the king ordered his execution. The executioner, cutting off his hands and feet, cast the body into a well, from which, after twelve years, he was restored again to life

through the intervention of the saint Gorakhnāth.

The legend is very popular throughout the Panjab, and has been frequently published in the Persian, Gurumukhi, and Devanagari characters. The work consists of five distinct Sīharfī poems, the verses of each poem beginning with a letter of the Persian alphabet in regular sequence. In the printed editions two introductory stanzas have been added, those in the Persian character containing ascriptions of praise to God, and those in the Devanagari and Gurumukhi characters to the Hindu god Ganeśa.

Another version of the legend, also ascribed to Kādir Yār, will be found in Colonel Temple's "Legends of the Panjab," vol. ii., p. 375. The text is printed in Roman characters, and is accompanied by an English translation. In this version the stepmother is called Sundarān.

An Urdu version of the legend, taken from the lips of a bard, was published by Lāla Devarāj, Jalandhar, 1892.

Sir Henry Elliot has made the following entry on the fly-leaf: "The story of Pūran celebrated in the Punjab. Given by Ruttun Lal D.C. [i.e. Deputy Collector] of Wuzeerabad."

تمت تمام شد قصہ پورن بھگت :
تصنیف قادر یار

90.

Or. 1959.—Foll. 1—9; $10\frac{3}{4}$ in. by $6\frac{1}{2}$; about 18 lines, $4\frac{1}{2}$ in. long; written in Persian Nestalik characters; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

Extracts from a Panjabi metrical version by Lutf 'Alī of the romance of Saif al-mulūk, Prince of Egypt, and Bādī al-jamāl,

Princess of China. See the Hindustani Cat., p. 21b.

The extracts consist of the introductory verses of the prologue, in praise of God, seven pages of text taken from the middle of the poem, and the concluding verses. An index is supplied of the contents of the chapters, written in red ink.

آکہ ادا کر بندہ هر دم بیکھد حمد صفت سبحانی
صدق سیتی رکھے صاف صدر کریا د ذکر یزدانی

The work has been lithographed at Lahore in 1872 and 1882 under the title *قصہ سیف الملک*. On the first page of this manuscript is written the title *لطف علی نامہ*.

VIII. DRAWINGS.

91.

Add. 21,475.—Foll. 8; 18½ in. by 12¼. A collection of eight neatly executed miniatures.

[F. S. HODEN.]

The subjects represented are as follows:—

Fol. 1. Mahārājā Sambhājī, the son of Sivajī (who reigned A.D. 1680—1689).
2. A Marathi minister, without any name.
3. Rādhā and Krishṇa seated, with three female attendants. 4—8. Representations of five different types of heroes and heroines in dramatic composition, over which are pasted slips containing quotations from the *Rasikāpriyā* of Keśava Dāsa referring to each.

These last five miniatures appear to have formed part of a large collection illustrative of Keśava Dāsa's rhetorical treatise. (See no. 43.) Each is numbered on the back in Persian characters, and named in Hindi, the numbers being 8, 26, 60, 54, and 37 respectively. The subjects represented are:

Fol. 4. A lover's grief at separation from his beloved.

Fol. 5. A youthful maiden as yet innocent of the passion of love.

Fol. 6. A woman listening to a description of her lover.

Fol. 7. A woman looking at her lover's portrait.

Fol. 8. A woman unable to restrain her indignation at her lover's fickleness.

92.

Add. 26,549.—Foll. 39; 17 in. by 12; a collection of miniatures, representing mythological subjects, with ruled and coloured margins, apparently of the 19th century.

[WILLIAM ERSKINE.]

The drawings, 38 in number, appear to be the work of a South Indian artist. They are crudely coloured and are not of much artistic merit. They represent various Hindu deities and scenes taken from South Indian Hindu mythology. There are also two pictures (plates 4 and 5) of the religious festival of the worship of Vishṇu at the temple of Srirangam in Madras,* one representing the Horse-procession, the other the Chariot-procession.

The first eight drawings have short explanations in English opposite to each.

* A description of this temple will be found in Fergusson's "History of Indian Architecture," p. 347.

93.

Add. 26,550.—Foll. 70; 10 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$. An album of miniatures, most of them having plain coloured borders without any attempt at embellishment; apparently of the 19th century.

[WILLIAM ERSKINE.]

The volume contains the following five distinct collections of miniatures, of which the first three appear to have been the work of an artist different from those of the other two collections.

I. Foll. 1—36. Thirty-six paintings representing the personifications of the 6 Rāgas and 30 Rāginīs under which the system of Hindu musical notation is usually classified, each Rāga, or main division, having 5 Rāginīs, or subordinate airs, which are represented as being the wives of the Rāgas. The various figures are depicted with certain distinguishing modes of dress, ornament, gestures, or pictorial surroundings, which are supposed to convey a general idea of the melodies which they symbolise, but, in many cases, the representations are extremely fanciful.

There is much diversity of opinion as to the precise number, the names, and classification of the Rāgas and Rāginīs. Most authorities enumerate 6 Rāgas, corresponding to the 6 seasons into which the Hindu year is divided, but do not agree as to their names and arrangement. Some reckon 5, others 6 or even more Rāginīs to each Rāga. Some have 6 wives and 8 sons to each Rāga,* whilst others swell out the number of airs by adding to these the wives of the 8 sons.

The system generally adopted is that of Hanumān,† which recognizes 6 Rāgas, each

* This classification is adopted in the Padaratnāvalī, a Hindi metrical treatise on music by Chhatra Nṛipati, lithographed at Benares, S. 1911, or A.D. 1854.

† See S. M. Tagore's Saṅgītasāraśāṅgraha (Calc. 1875), p. 65. A description of each personation of the Rāgas and Rāginīs will be found in his "Hindu Music" (Calc. 1882), pp. 76–89. See also Sir William Jones' "Musical Modes of the Hindus" (vol. iv. of his Works), and C. R. Day's "Music of Southern India."

with 5 Rāginīs, which appears to be the one followed in this collection of drawings, but the Rāginīs assigned to each Rāga do not correspond with the classification of Hanumān, and 5 of them have different names.

The following is the classification here given, the names, when obviously mis-spelt, being corrected to their proper modern Hindi forms. In some cases the names are slightly different from the Sanskrit forms as given by Hanumān.

Fol. 1. Bhairava Rāga. With 5 Rāginīs, viz. Bhairavī, Naṭa, Mālavi, Paṭamañjari, and Lalita.

Fol. 7. Mālakauśa (also called Kauśika) Rāga. With 5 Rāginīs, viz. Gaurī, Kham-bhāvatī, Mālaśrī, Rāmakalī, and Guṇakalī.

Fol. 13. Hindola Rāga. With 5 Rāginīs, viz. Vilāval, Ṭorī, Deśākhyā,* Devagandhārī, and Madhumādhavī.

Fol. 19. Dipaka Rāga. With 5 Rāginīs, viz. Dhanāśrī, Vasanta, Kānhṛā, Varādī, and Pūrvī.

Fol. 25. Śrī Rāga. With 5 Rāginīs, viz. Pañcham, Āśāvarī, Bāṅgālī, Kedārā, and Kāmodinī.

Fol. 31. Megha (also called Meghamallār) Rāga. With 5 Rāginīs, viz. Mallārī, Gujjari, Gaurāmallār, Kakubhā, and Vibhāsā.

The subject of each painting is briefly described in Braj-bhasha verse superscribed on a yellow-grounded scroll. The verses appear to have been written by one Abhirāma.†

II. Foll. 27—43. Seven illustrations of the god Kṛishṇa. The first represents the frolics of the child-god whilst his mother

* Represented by male figures engaged in gymnastic exercises. This "preposterous representation" is commented on in Tagore's "Hindu Music," p. 83. In the following MS. (no. 94) a female gymnast is introduced in the picture representing this Rāginī (plate 16).

† The words परगत अभिराम कहौ occur in nos. 20 and 34.

Yasodā is churning milk.* The six others represent his sports with Rādhā.

III. Foll. 44—50. Seven miscellaneous subjects, viz. 1. A Parsi child and its mother. 2. Two fairies ministering to the wants of a devotee. 3. Majnūn emaciated through love for Lailā. 4. A dancing girl. 5. A tiger springing on a hunting elephant. 6 and 7. Muhammadan grandees.

IV. Foll. 51—58. Three representations of types of heroines in dramatic composition, each being explained by quotations from the Rasikapriyā of Keśava Dāsa (no. 43) superscribed, with transcriptions in Persian characters. These are: 1. a woman anxious at her lover's absence; 2. a woman concealing her love passion; and 3. a woman mortified by detecting a lover's infidelity.

These are followed by two paintings of a king, and a parrot in a cage, with verses taken apparently from a romance; a lady in her pleasure-garden (partly effaced by damp); verses on a lover's grief at separation; and a lady receiving a present of flowers, with a *mahaut* in the foreground stopping a bolting elephant.

V. Foll. 59—70. Twelve pictures emblematic of the twelve months of the Hindu year, with verses by Keśava Dāsa, probably a Bārah-māsā poem by that poet. His name occurs in the representation of Vaiśākha, the 2nd month.

94.

Or. 2821.—Foll. 34; 11 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$. Another collection of representations of Rāgas and Rāgiṇīs, with red-coloured borders, on a larger scale, and more carefully finished than in the preceding MS.

[MRS. L. COSHAM.]

The classification, names, and general treatment of the subjects in this collection

are very much the same as in no. 93, art. I. The descriptive verses written over each are, however, by some different and unidentified poet. The following points of difference in arrangement between these two collections are noticeable:—

1. Two of the subjects are missing, viz. nos. 9 and 24, but, as no. 19 (Khambhāvatī Rāgiṇī) is clearly wrongly numbered, and should be no. 9, the missing representations are really nos. 19 (Dīpaka Rāga) and 24 (Pūrvī Rāgiṇī).

2. The representations of the Rāgiṇīs Mālaśī (no. 4) and Mālavī (no. 10) are in their proper order of arrangement, but the verses descriptive of the first are placed over the second, and *vice versa*.

3. Megha Rāga, with its accompanying Rāgiṇīs, is placed before Śrī Rāga.

4. In Śrī Rāga a Rāgiṇī called Setamallār is substituted for Bāngālī, which latter is placed under Megha Rāga instead of Mallārī.

95.

Add. 21,934.—Foll. 6; 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$. Six miniatures of Rāgas and Rāgiṇīs, neatly executed, with beautiful illuminations on gold borders, each having descriptive verses, in Braj-bhasha, superscribed on a grounding of gold.

The subjects represented belong to a classification of the Rāgas and Rāgiṇīs, different from that in the two preceding MSS. The name of each is neatly written in Persian characters at the top, and the name of the artist at the bottom. The subjects are as follows:—

Fol. 1. Pañcham, the 4th Rāgiṇī of Vasanta Rāga. By Sital Dās.

Fol. 2. Gaurī, the 4th Rāgiṇī of Śrī Rāga. By Girdhārī La'l.

Fol. 3. Devagandhārī, the 1st Rāgiṇī of Śrī Rāga. By Sital Dās.

* Described in chapter x. of the *Premasāgara*.

Fol. 4. Śrī, the 3rd Rāga. By Bahādur Singh.

Fol. 5. Hiṇḍola, the 5th Rāga. By Bahādur Singh.

Fol. 6. Meghamallār, the 2nd Rāga. By Sītal Dās.

On the fly-leaf is pasted the following note: "6 Antient Persian Paintings. The Storey of the Rajha. From Dr. Solander's sale."

96.

Add. 24,099.—Foll. 118; 8½ in. by 4½; a collection of coloured drawings of the different postures practised by Yogīs, with explanatory directions in Braj-bhasha verse, written probably at the beginning of the 19th century.

[MAJOR H. E. JEROME.]

The drawings represent the 84 recognized Āsanas, and 24 Mudrās. Prefixed are two drawings of Hindu deities, the first showing Mahādeva and Pārvatī seated on a lotus flower with a group of worshipping devotees; the second, the usual representation of Ganeśa with Sarasvatī seated on his lap.

The Āsanas (foll. 3—86) are the postures practised by Hatha-yogīs, consisting chiefly of different modes of sitting or reclining with peculiar contortions or intertwinnings of the legs and arms. In these drawings the Yogi is painted of a bluish (*śyāma*) colour. He is seated on the skin of a tiger or deer, or on a mat, placed mostly by the side of a piece of water in which grows the sacred lotus.

The Mudrās (foll. 87—117) are peculiar positions of the hands and feet and of the fingers, chiefly connected with the suppression or regulation of the breath as practised by Hatha-yogīs, but some of the drawings represent the practice of inward contemplation of the Rāja-yogīs, produced by the entire or partial closing of the eyes or ears, or by fixing the eyesight intently on some

particular point. In the Mudrās the Yogi is of a yellowish red colour.

Fol. 118 contains a drawing of a Yogi with mystic figures and diagrams depicted over every portion of the body.

The following notes by Sir Frederic Madden, formerly Keeper of the MS. Department of the British Museum, appear at the beginning of the MS. :—

"Presented by Brig. Maj. H. E. Jerome, of the 19th Regt. 17 April 1861."

"This volume is stated by Major Jerome to have been obtained from the Library of the Ranee of Jhansi at the sacking of that place in April 1858. F. M."

97.

Or. 4769 and 4770.—Two uniform volumes, each containing 32 foll.; 13½ in. by 10¼.

Two volumes, each containing 32 highly-finished miniatures representing mythological subjects, with beautifully executed decorative borders of various floral designs.

Vol. I. contains representations of the different incarnations (*avatāras*) of Vishṇu, and of some other Hindu deities.

Vol. II. contains paintings of the Pāṇḍava heroes of the Mahābhārata; figures emblematic of the winds, sun, moon, planets, and the river Ganges; the sages Kapila and Vyāsa; and five coloured drawings (foll. 27—31) representing a Brahman seated on the bank of a river, presumably the Ganges, showing the attitudes and accessories peculiar to the worship of Bhavānī, Vishṇu, and other deities. There are also portraits of Prīthvi Rājā of Delhi, and his wife Urchhī, seated on the royal *masnad* (fol. 22), and of the Sikh Guru Nānak, and his friend and disciple Mardānā playing on the *rabāb*, a kind of guitar (fol. 32).

An English table of contents of the two volumes and a short description of each plate is prefixed to vol. I.

The miniatures appear to be the work of a Parsi artist. The title of each is neatly written in Persian characters at the foot, and the names of the different figures depicted are given in the margin. The drawings are remarkable for their extreme delicacy, the minute and careful delineation of every detail, and the richness and artistic choice of colour.

The following pencilled note appears on the inside of the front cover of vol. I. :—

“ Bought by Mr. Beckford from the celebrated collection of Vans Braam, and sold in Mr. Beckford’s Collection for 250£, and bought by Mr. Catley,* afterwards in Rivington & Cochrane’s Catalogue page 813 et seq. Marked 175 guineas.”

* The name appears to be so spelt. It has been altered in pencil, and is hardly distinguishable. The date of the purchase is given as “ abt 1815-16 ” in a similar note in vol. II.

IX. MANUSCRIPTS OF MIXED CONTENTS.

98.

Add. 5580.—Foll. 45; 12½ in. by 8½; 19 to 21 lines, 6 in. long; written in the 19th century.

I. Foll. 2b—32a. सुंदरश्रीगार Sundaraśrīgāra of Sundara Dāsa. Another copy of no. 45.

II. Foll. 32b—44. नाममाला Nāmamālā of Nanda Dāsa. Another copy of no. 40, art. II.

These two works are copied by the same hand. The MS. is undated, and has no colophon.

जाके सुमिरै पलक मैं पलक मुंदि इक योत ।

जाके चयपलक निलगै पद्धु न लगै सो होत ॥ २ ॥

The vocabulary is in 305 verses in the Braj-bhasha dialect, and is written after the model of the Sanskrit *Amarakośa*, and other similar works, in a classified arrangement of subjects. The synonyms consist chiefly of Sanskrit words. There are numerous interlineary and marginal explanatory notes in Gujarati.

The work was composed at Burhanpur, and completed in Māgha-bādi, Samvat 1680 (A.D. 1623), as expressed in verse 303 :—

संवतु सोरह सै असी माघ मास तिथि सार ।

मूल निष्ठु वुरहानपुर कृष्ण पद्ध गुरुवार ॥ ३ ॥

The colophon is as follows :—

इति श्रीमाधुरवंसोङ्गव श्रीकृष्ण एकंजास्वाद नैकरोलंब सकल
गुणचंचु महाकविरसज्ञा प्रश्नवद्भूतद्रव सदृश काव्यरससंचय ॥
पंडितेन्द्रमय मिश्र शिरोमणि विरचितावद्ध उरवसीनाम पुस्तिका
संपूर्ण ॥

Then follow two verses, from which it appears that this copy was made from a MS. in the author’s handwriting, dated

99.

Add. 26,376.—Foll. 71; 7 in. by 5½; 10 to 15 lines, 3½ and 3½ in. long; with ruled margins; dated Samvat 1865 (A.D. 1808).

I. Foll. 2—50. उर्वशीनाममाला Urvaśi-nāmamālā. A rhymed vocabulary of synonyms, by Śiromāṇi Miśra.

Beg. आदि पुरुष कहियै जगत जाके आदि न अंतु ।

अगम अगोचर विश्वपति सो सुमरो भगवंतु ॥ १ ॥

Gaṇbhir (?), Sunday, the 13th of Māgha-sudi, Samvat 1682 (A.D. 1625).

संवत् सोरह व्यासीया नगर मंभोरै ज्ञाइ ।
आदित नेरसि माय शुदि ता दिन लिखी बनाइ ॥ १ ॥
नाम भेदु तुक भेदुड़ै न्यारै किये बिचारि ।
जिनि यह कीनी उरवसी तिनिहों लिखी सवारि ॥ २ ॥

The transcriber's colophon is simply इति श्रीउरवसीनाममाला संपूर्ण ॥

The work has been printed at Lucknow.

II. Foll. 51—71. किसनबाबनी Kisan-bāvānī. A Braj-bhasha poem, inculcating devotion and the practice of virtue, by Kisan Dāsa.

Beg.

ओउंकार अमर अमार अविकार सन अजर जु है उदार दारन
दुरंतकौ ।
कुंजरते कोट परजंतु जग जंतु ताके अंतरकौ जामी वहु नामी
स्तामी संतकौ ॥

The poem inculcates Jain religious precepts, and consists of 61 verses, instead of 52, as indicated by the title. The author states in the concluding verse that he wrote the poem under the patronage of the Saṅgharāja, or Chief of the Lokagachchha, and completed it on the 10th of Āśvina-sudi, Samvat 1767 (A.D. 1710), after the decease of the lamented Ratan Bāī, "the daughter of a pious and learned mother," probably his wife. The verse reads as follows:—

ओ सिंधराज लोंका गद्ध सिरताज आज तिनकी कृपा जु कवि-
ताई पाई पावनी ।
संवत् सतर सतसठै विजै दसईं को यंथ को समापति भई है
मनभावनी ॥
साधवी सुग्यान मा को जाई श्रोतन वाई तजी देह तापर रची
है विगतावनी ।
मत कीनी मति लीनी ततही पै सूचि दीनी वाचक किसन
कीनी उपदेश बावनी ॥ ६१ ॥

The work has been printed in Bombay, 1876 (2nd edition), in the form of Devanagari characters peculiar to Jain publications, under the editorship of Bhīma Siṁha Māṇaka Śrāvaka, for the guidance of Jain monastic students.

The two works in this MS. appear to have been written by a Jain scribe, probably in the Bombay Presidency. The colophon to the last states that it was copied for one Khīmajī, the son of Chhagan Travādī, on Friday, the 2nd of Chaitra-sudi, Samvat 1865 (A.D. 1808).

Colophon: संवत् १८६५ ना वर्षे चैत्र शुद्ध २ भूगौ लिखितं
त्रवाडी छगन सुत योमनी पठनार्थे

100.

Add. 26,542.—Foll. 28; 10 in. by 4 $\frac{1}{4}$; eighteenth century. [WILLIAM ERSKINE.]

A collection of works in Sanskrit and Hindi, written by different hands. The following only are in Hindi:—

I. Foll. 1—12 (१—१३). वचनिका Vachanikā. A poem, in the Marwari dialect, on the defeat of Jaswant Singh, the Rathor Raja of Jodhpur, by Aurangzeb in Samvat 1715 (A.D. 1658), and the heroism and death of Rāo Ratan Singh of Ratlam.

Beg. गाहा ॥

गणपति गुणे गहोरं । गुणगाहक दान गुणदेश्य ।
सिद्धि चृद्धि सबद सधीरं । सुंडाहल देव सुप्रशनं ॥ १ ॥

Jaswant Singh succeeded to the throne of Marwar on the death of his father Gaj Singh in A.D. 1638, and died in A.D. 1681.* During his reign the emperor Shāh Jahān, having become old and infirm, appointed his eldest son Dārā Shikoh as regent, whereupon his third son Aurangzeb, in conjunction with his brother Murād, marched on Agra with the object of dethroning his father, and taking possession of the sovereignty.

Jaswant Singh espoused the cause of Dārā, and their combined forces set out

* See Dr. Grierson's "Vern. Lit.," p. 98 (no. 370) and p. 75 (no. 195). According to Beale ("Biog. Dict.," 2nd ed., p. 139 and 200), Gaj Singh died in A.D. 1630, and his son Jaswant Singh in A.D. 1678.

from Agra towards the river Nerbudda to meet the invading armies. A fierce battle took place 15 miles from Ujjain, in which Aurangzeb was victorious. Dārā Shikoh and Jaswant Singh were completely defeated and took refuge in flight, and Rājā Ratan Singh of Ratlam, a valiant Rathor chieftain and ally of Jaswant Singh, was killed in battle.

Colonel Tod has given us a full account of these historical events.* The MS. "Rasa Rao Rutna," referred to by him, now in the Library of the Royal Asiatic Society,† gives a much fuller account of the battle than is to be found in the present work. It was written by Kavi Kumbhakarṇa (without date), and is in six cantos. The MS. is very neatly written in 100 folios. The copy was made by Gaṇeśa Datta, a Brahman of Jodhpur, in Saṃvat 1876 (A.D. 1819), and was presented to Col. Tod by Rājā Mān Singh, a descendant of Jaswant Singh, who succeeded Rājā Bhīm Singh in A.D. 1803 and died in 1843.

This MS. is defective, foll. 9 and 9 being missing. It concludes with the date of the battle, Friday, the 9th Vaiśākha-badi, S. 1715 (A.D. 1658), as follows:—

पथि सुवैसापह तिथि नवमि । पनरोज्जरै वरस ।
वार शुक्र लडिया विहृ । हिंदु तुरक कवोस ॥ १६ ॥ ‡
जोड भणै बडीयो जगो । रोसे रतन रसाल ।
मूरा पूरा सामलो । भड मोटा भूपाल ॥ १७ ॥
वात ॥ दिली का वाका । उज्जेण का साका ॥
चार जुगां रहसी । सवीयाल कहसी ॥

The manuscript was copied at Magrop, during the rule of Thākur Ranna (रन्न) Singh, on Saturday, the 15th Phālguna-sudi, Saṃvat 1766 (A.D. 1709).

* "Rajasthan" (Madras ed., 1873), vol. ii., pp. 41—49.

† Tod MSS., no. 142.

‡ In another copy of this poem (no. 101, art. II., fol. 138a) the reading of this verse is:—

शुक्र वार सतरह संमत पनरोज्जरै प्रमाण ।
बटोयानमि वैसाप वदि होइ मुसल्लमान ॥

Colophon: इति श्री राजा रथणायर वचनिका संपूर्णम् तेजसौ भाग्य लिपितं संवत् १७६६ वर्षे मासौ जूने मासे स्वेत पञ्चे १५ पूर्णमासो तिथौ शनोवसे ॥ . . . मगरोप ग्रामे गाकुर औरन्न संघनो राज्ये ॥

II. Foll. 25 and 26. ध्रमरगीता Bhramara-gītā. A Marwari song in 26 verses, by Kavi Nayavijaya, in praise of Kṛishṇa, suitable for singing during the Holi festival.

The poem is carelessly written, and has no date of composition or copy. It appears to have been written in the 18th century.

III. Fol. 27. Four songs in Marwari describing the months of Śrāvaṇa, Bhādra, Āśvina and Kārtika.

IV. Fol. 28. पंच सहेली Pañcha-sahelī. A tale in verse by Chhayal (छयल), about five female companions living in Chanderi, a town in Central India. The poem is in 71 verses, and in the Marwari dialect.

Beg. देष्या नगर सुहामणा अधिक सुचंगा ठाम ।

नाम चंदेरी परगटि जाणे सुरलोक समान ॥ १ ॥

The date of composition, Phālguna, Saṃvat 1575 (A.D. 1518), the title of the poem, and the name of the author are given in the last verse.

पनरे सेरे पंचोत्तरे पुनिम फालगुण मास ।

पांचसहेली वरणवो कहत छयल सुनाण ॥ ११ ॥

The poem was copied at Wadal, by Muni-dharma Vimala. The date is not given.

Colophon: इति पंचसहेली दुहा संपुरण लिखतं मुनिधर्मे विमल वडाल ग्राम मध्ये ॥

101.

Add. 26,541.—Foll. 196; 7½ in. by 4½; nineteenth century. [WILLIAM ERSKINE.]

I. Foll. 1—100. An unfinished poem in the Marwari dialect, with miscellaneous short extracts and notes, some in Devanagari, others in Kaithi characters.

II. Foll. 101—138. वचनिका Vachanikā. Another copy of no. 100, art. I.; written by a Gosain of Fatehpur, on the 8th day of Āśvina-sudi, S. 1816 (A.D. 1759), for one Śivadāna of Barhat.

Colophon: संवत् १८१६ रा ज्ञामू सुदि ६ दिने पुस्तका लिखते गुसाई फलैपुरी बारहट सिवदान वाचनार्थे ॥

III. Foll. 139—196. Another collection of miscellaneous notes and fragments of poetry, written by various hands.

102.

Add. 27,215.—Foll. 166; 8½ in. by 5¾; 18 and 19 lines, 4 in. long; slightly worm-eaten; written apparently in the 19th century.

[CAPTAIN R. M. MILES.]

I. Foll. 1—60. Notices of celebrated Vaishnava saints and holy men; consisting of selections from the Bhaktamāla (भक्तमाल) of Nābhājī, with biographical commentaries.

The first notice is that of the poet Kabir. The text of Nābhājī begins:—

कृप्ये ॥ कवीर कानि राखो नहों वरनाथम पठ दर्शनो ।

भक्ति बिमुख जो धर्म ताहि अधरम करि गायो ॥

The commentary on this verse begins:—

कवीर जन्मप्रसंग गुरु रामानंद को सेवा में एक ब्राह्मण तत्पर रहे दोज वेरा दर्शन करै एक कन्या बाल रंडा रहे वह कहे मोको दर्शन करावो

Nābhājī, or Nābhā Dāsa, whose proper name is Nārāyaṇa Dāsa, was a native of the Deccan, and flourished about the middle of the 17th century.* Under the direction of his spiritual preceptor, Agra Dāsa, he wrote the Bhaktamāla, or Lives of Vaishnava saints, in the Braj-bhasha dialect. The work contains 197 verses in the *chhapai* metre, and a concluding poem in 17 *dohās*.

* See Grierson, "Modern Vern. Lit.," p. 27; Garcin de Tassy, "Litt. Hind.," 2nd ed., vol. ii., p. 409; and Wilson's "Sects of the Hindus," vol. i., p. 60.

The present work contains notices of the following 18 persons. The numbers of the verses taken from the text of the Bhaktamāla* are denoted in brackets.

1. Fol. 2b. Kabir. (60.)
2. Fol. 5b. Pipā, Rājā of Gangaru. (61.)
3. Fol. 20a. Sūradāsa Madanamohana. (126.)
4. Fol. 21b. Tulasi Dāsa. (129.)
5. Fol. 25a. Vilvamaigala. (46.)
6. Fol. 28a. Narsī Bhagat. (108.)
7. Fol. 32b. Prīthvī, Rājā of Delhi. (116.)
8. Fol. 33b. Madhukara Shāh, of Orchha. (117.)
9. Fol. 34b. Agra Dāsa. (41.)
10. Fol. 35a. Śaṅkarāchārya. (42.)
11. Fol. 37a. Nāmadeva. (43.)
12. Fol. 42a. Jayadeva. (44.)
13. Fol. 47a. Dhanā. (61.)
14. Fol. 47b. Rai Dāsa. (59.)
15. Fol. 50b. Rānkā, and his wife Bānkā. (97.†)
16. Fol. 51a. Sadhanā. (96.)
17. Fol. 53a. Mādhava Dāsa. (70.)
18. Fol. 58a. Rūpa Sanātana. (89.)

The commentary, written in a modern form of Braj-bhasha, is anonymous.

A Braj-bhasha prose version of the Bhaktamāla was made by Mahārājā Pratāpa Simha of Sidhua.‡ His son, Madana Gopāla Lāla, had it translated into modern Hindi by Pandit Kālīchāraṇa, and published by Nawal Kishor. (Lucknow, 1874, 3rd edition.)

II. Foll. 61—98. साधारण हिंदी गान् Sādhāraṇa Hindi gāna. A collection of Hindi devotional songs.

* The Calcutta edition of Śaka 1794 (A.D. 1873), with Priyā Dāsa's metrical commentary.

† The text of Nābhājī has been omitted.

‡ Described in Kālīchāraṇa's preface as being a village near the town of Pararona (पररोना) and adjoining Sahibganj. This latter is probably the Sahibganj in Muzaffarpur District, Bengal.

III. Foll. 99—150. मनोहर कहानियाँ सुगम बोली में Manohara kahāniyān. A collection of 100 anecdotes, written in the modern polite style of Hindi. This collection was lithographed at Lucknow by Munshī Nawal Kishor in 1880. A second edition was printed in 1882.

IV. Foll. 151—159. हिंदु की परवर्त्तों का वृत्तान्त Hindu kī parvonyā kā vṛittānta. A short notice of the Hindu festivals throughout the year, beginning with the month of Chaitra.

V. Foll. 160—166. हिंदु की जातिमाला Hindu kī jātimālā. Tabulated lists of Hindu castes.

103.

Or. 2031.—Foll. 234—291 (pp. २—१६०); ५½ in. by ३½; 12 and 13 lines, 2 in. long; written in minute characters, about A.D. 1845.

[SIR HENRY M. ELLIOT.]

A collection of miscellaneous short pieces.

I. Foll. 288—291 (pp. १—८). सोनारी विद्या Sonārī-vidyā. Notes on the goldsmith's art.

II. Foll. 283—287 (pp. ९—१६). इंसाफ राजा हर्बोंग का Insāf Rājā Harbong kā. Four short anecdotes on the justice of the Raja of Harbong(?)

III. Foll. 278—282 (pp. २३—३२). Copies of bills executed in favour of money-lenders by one Vihārī Lāla, dated S. 1902 (A.D. 1845), written in Mahajani characters, with transliterations in Devanagari.

IV. Foll. 269—277 (pp. ३३—४९). An extract from the Pṛithvīrāj-rāsau* (no. 49), headed शिकार के समय राजा पृथीराज प्रति चौरमद्र वचन। With an interlinear translation in modern Hindi.

Beg. दोहा ॥

कंदर अंदर धुम किये सिंह भरम पृथिराज ।
जुय पुराननही मुनी सु ज्ञतिगति होत अकाज ॥

V. Foll. 267—269 (pp. ५०—५८). The Hindi Alphabet in the Devanagari, Kaithi, Patwari, Mahajani, Kashmiri, Dakhini, Gurumukhi, and Marwari characters.

VI. Foll. 262—266 (pp. ५५—६४). बोद्धी का मंत्र Bichhī kā mantra. A charm against scorpion-bites. Also another short extract from the Pṛithvīrāj-rāsau, headed सोरों का वयान. Both with interlinear translations.

VII. Foll. 240—261 (pp. ६५—१०८). A selection of verses from the Kānyakubja-khaṇḍa of the Pṛithvīrāj-rāsau, with an abstract of the following portions of the epic, viz.: Shikār samaya, Barī betī ko samaya, Bānbedh, Padmāvatī-khaṇḍa, and Ālha-khaṇḍa.

VIII. Foll. 234—239 (pp. १०९—१२०). हमीर रायसा का संक्षेप. A very brief account of Rājā Hamīr Deb of Ranthambhor,* taken from the Hamīr-rāyśā. See Dr. Grierson's "Vern. Lit.," p. 5 (no. 8). The name of the author of the poem, from which this abstract was made, is not stated.

104.

Or. 2754.—Foll. 281; 6 in. by 9½; 17 to 21 lines, 4½ to 4¾ in. long; written by different hands in the nineteenth century.

[REV. A. FISHER.]

I. Foll. 1—246. जनमसाखी Janamsākhī. A biography of Guru Nānak, in Panjabī, by Bhāī Bālā.

Beg. जनमपउरी धावे नानकजी की ॥ लिखी समिति पंचर मै धैमामीभा मिती हैमाख मुद्दी ५ पंचमी पैधी लिखी पैहै मैधी मुलडानपुर के वासी ॥

This biography, as stated in the introductory chapter, was written on the 5th day of Vaiśākha-sudi, Samvat 1582 (A.D. 1525), by Pairā Mokhā of Sultanpur, from the oral dictation of Bhāī Bālā, a Sandhū Jāṭ, who

* Apparently taken from the Ākhet-khaṇḍa (Bk. 5).

* See Elliot's "History of India," vol. iii., pp. 171—179.

had been in close companionship with Guru Nānak in all his wanderings. The work was compiled by order of Guru Angad, and occupied two months and seventeen days.

There are numerous Janampatris, or Janamsākhīs of Guru Nānak, agreeing generally in the description of the main incidents of his life, and differing only in minor details. The present work agrees pretty closely with the lithographed edition of Lahore, 1871; see Dr. Trumpp's translation in his introduction to the Ādi Granth, pp. xlvi.—lxvi.

An enlarged recension of this work was published at Lahore in 1890, in which the date of composition is said to have been S. 1597 (A.D. 1540).

A few verses by Guru Nānak, taken from the Kāṇarā and Tilang Rāgas of the Ādi Granth, are written on the fly-leaf, and at the end of the work is an unfinished table of contents.

II. Foll. 247—253. ਦ੍ਰੈਪਤੀ ਕੀ ਲੀਲਾ. A lithographed edition (Lahore, 1879) of a Panjabi poem on the story of Draupadī.

III. Foll. 254—270. Extracts from the Panjabi poems of Bhulle Shāh, a Sūfi modern poet of the Kādirī sect. The first is a Sīharfī poem, entitled ਗਿਆਨਮੰਜਰੀ, each verse beginning with a letter of the Persian alphabet in regular sequence.

IV. Foll. 271—281. ਕਾਲਜਨਾ Kālajñāna. A poem on the symptoms of diseases, adapted from the Sanskrit* in the Western Hindi dialect by Lakshmī Vallabha Gaṇī, pupil of Lakshmīkīrti; written in Gurumukhi characters.

Beg. ਦੇਹਿਗਾ ॥

ਸਕਤ ਸੁੰਡ ਸੁੰਡ ਸੁਤਪਰ ਤੀਨੇ ਕੋ ਧਿਆਨ ॥
ਸੁੰਦ ਭਾਖਾ ਬੰਦਕਰ ਕਰੁੰ ਕਾਲਜਨਾ ॥ ੧ ॥

The date of composition, Śrāvāṇa, Samvat 1841 (A.D. 1784), is given in the first line

* See Aufrecht, "Cat. Catt." p. 96b.

of the epilogue (fol. 281a) in the words ਚੰਦ੍ਰ ਬੇਦ ਤੁ ਪਰ ਮ੍ਰਿਤ ਸੰਮਤ ਸਰਨਤ ਮਾਸ। The method of denoting the date is curious. The numerals 1 and 4 are mentioned first in the usual manner by the numeral words *chandra* and *veda*, but the century 18 which follows is expressed by the term "8 (ਮ੍ਰਿਤ i.e. ਸ੍ਰਵੁ) on 1 (ਮ੍ਰਿਤ)."*

Colophon: ਇਤੁ ਸ੍ਰੀ ਪੋਥੀ ਕਾਲਜਨਾ ਕੀ ਸੰਪੂਰਲੀ ॥

105.

Or. 2757.—Foll. 450; 5 in. by $6\frac{3}{4}$; 9 lines, $4\frac{1}{2}$ in. long; neatly written in large Gurumukhi characters, with ruled margins, apparently in the 19th century.

[REV. A. FISHER.]

A collection of Braj-bhasha poems.

I. Foll. 1—132. ਰਸਿਕਪ੍ਰਿਯਾ Rasikapriyā of Keśava Dāsa. Another copy of no. 43.

Heading: ਅਥ ਰਸਿਕਪ੍ਰਿਯਾ ਭਾਖਾ ਲਿਖਤੇ ਕਿਰਤ ਕਵਿ ਕੋਸ਼ਟਾਸ ॥

Beg. ਛੱਪੈ ॥

ਏਕਰਦਨ ਗਜ਼ਬਦਨ ਸਦਨਬੁਪ ਮਦਨਕਦਨਸੁਤ ॥
ਗਵਾਇਨੰਦ ਆਨੰਦਰੰਦ ਜਗਬੰਦਚੰਦਜੁਤ ॥

II. Foll. 133—320. ਕਵਿਪ੍ਰਿਯਾ Kavipriyā of Keśava Dāsa. Another copy of no. 44.

Beg. ਦੇਹਰਾ ॥

ਗਜ਼ਮੁਖ ਸਨਮੁਖ ਹੋਤਹੀ ਬਿਧਨ ਚਿਮੁਖ ਹੈਂਜ ਜਾਤਿ ॥
ਜਾਂਝੋ ਪਗਪਰਤ ਪ੍ਰਯਾਗ ਮਗਪਾਪ ਪਹਾਰਬਿਲਾਤ ॥ ੧ ॥

This copy has the Nakhshīkh (foll. 263—302) in two parts of 97 and 33 verses. The last chapter contains 102 verses.

* This method of expressing numbers is of frequent occurrence in the Hindustani language as spoken in the Madras Presidency. Thus 45 would be *chār par pānch*, or "5 on 4." The word *ਸ੍ਰਵੁ*, as denoting the number 8, does not occur in Burnell's List ("South Ind. Pal." p. 77), but is to be found in a more complete list given in *Aṅkavidhāna*, one of a series of Sanskrit vocabularies, edited with Bengali translations by Gopīramāna Tarkaratna under the title *Koshachandrikā*, Dacca, 1893, p. 54.

III. Foll. 321—360. चित्रविलास Chitra-vilāsa. A treatise on prosody and poetical description, in 131 verses, by Amṛita Rāya.

Beg. मूर्ढाल्ड भमूर्ढमूर्ढ मिर्दूर डुरघर ॥
केमर्गूर्ढ अलिश्वूर्ढ लमै ममिर्दूर डालपर ॥

Colophon: इति चित्रविलास कहि अंमित
राष्ट्रि क्वित ममापत्ते ॥

IV. Foll. 361—373. तिलशत Tila-śata. An anonymous poem, in 101 stanzas, describing the beauty of a mole, or dark spot, on a woman's face, especially on her chin.

Beg. देहरा ॥

गैरेमूर्धि पर डिलु लमै उाहि करे परनाम ॥
माने ममि लै अंक मै राखिं मालिगराम ॥ १ ॥

V. Foll. 374—450. शतसई Sat-sai, or "Seven hundred" stanzas, by Vṛinda.

Heading: अघ ध्रुव्द मउमटी क्वित कहि ध्रुव्द
लिखउते ॥

Beg. देहरा ॥

मूर्धुरनाथ पृथावै रैत मन्नेरघ मिंप ॥
अनडै ज्ञै उरु घेलि दलि डुलदलनि की ध्रुप ॥ १ ॥

The poem contains ethical teachings in verse. It was first published under the editorship of Lallūjī Lāla in Calcutta, A.D. 1820. It was afterwards printed at Agra, in 1847, as a text-book for vernacular schools. Two editions have been published at Bombay, in 1854 and 1865. All the printed editions contain 705 stanzas, whereas there are only 693 in the present copy, the poem ending with verse 692. The last verse gives the date Kārtika, Samvat 1761 (A.D. 1704), as follows :—

मंघउ ममि रम हार ममि कातक मुर्दि ममिहार ॥
उआउ ढाकैमहरमै उपज्ञै पुरहि प्रचार ॥ ६९३ ॥

The printed editions do not contain this verse. No particulars have been given of the life of Vṛinda in any of the biographies of Hindi poets.

106.

Or. 2761.—Foll. 80; 6½ in. by 4½; 15 to 20 lines, 2½ in. long. Nineteenth century.

[REV. A. FISHER.]

A collection of Braj-bhasha religious tracts written in the Gurumukhi character.

I. Foll. 1—36. अमृतसरमाहात्य Amritsar-māhātmya. A poem in 8 chapters (*adhyāya*) in praise of the sacred city of Amritsar, said to be taken from the Bhavishyapurāṇa.

Heading: अघ अंमृतसू महात्म लिखउते ॥

Beg. दे : ॥

गुर गलैस अर मारदा धंदे हित चित लाइ ॥
जाकी क्विपा कटधउ उतम मति कै पाइ ॥ १ ॥

Colophon: इति सू उद्दिष्टपुराणे उमामहेश
मंघादे अंमृतसू महात्म मस्तमेपिभाइ ॥

II. Foll. 37—53. दोहावली. A selection of verses from the Dohāvalī of Tulasī Dāsa, arranged in 7 cantos (*sarga*). The complete dohās of Tulasī Dāsa, numbering 572, have been printed at Benares in 1861, and at Lucknow in 1874.

III. Foll. 54—65a. वचन संता के Vachan santā ke. The teachings of Vaishṇava saints.

Beg.

जघ जग्नामी मंडहु कै घचन मुल झु उउ हिखे
लिभावदा है ॥
उघ उनहु घचनहु का परकम उनके हिरदे
महि पहचडा है ॥

IV. Foll. 65b—68a. संतशिद्धा Santa-śikshā. Rules of conduct for the guidance of Vaishnavas.

Heading: अघ मंडमिधजा गूघ लिखउते ॥

Beg. पहले गुरानु निर्कार जानला ॥ १ ॥ मंडेख
रधला ॥ २ ॥ गुराते घिन्द्वास रधला ॥ ३ ॥ घिमा
रधली ॥ ४ ॥ गरीघी रधली ॥ ५ ॥ घैठला मूघ अंक
मंकेचके ॥ ६ ॥ डेजन घैत्ता धाला ॥ ७ ॥

The rules are numbered as far as 74. Those on the last page are not numbered.

V. Foll. 68b—72a. निवृत्तितत्त्वविवेक Nivrittittattvaviveka. A dialogue between a Guru and his pupil on Vaishnava teachings.

Heading: अथ निवृत्तितत्त्वविवेक लिखते ॥

Beg. हे गुरे धृम का किमा मरूप है ॥ अर माइमा का किमा मरूप है ॥ धृम अर माइमा का किमा मनवंप है ॥

VI. Foll. 72b—80. Verses on the marriage of Sītā.

Beg.

पृथमहि सौ प्रमादन्तु मकल मधान मिरमैर ॥
जिनके कर विहरत मदा दंपती मनामलगैर ॥ १ ॥

The poem has no title or colophon.

107.

Or. 2762.—Foll. 183; 5½ in. by 3½; 6 lines, 3½ in. long; written in Gurumukhi characters, apparently in the 19th century.

[REV. A. FISHER.]

I. Foll. 1—167. गढ़ि मिंथ की कथा Gau-singh kī kathā. An allegorical poem in Braj-bhasha, by Devīdāsa, on the attainment of final emancipation. It is divided into 7 chapters, comprising 368 verses, and is written in the form of a dialogue between a cow and a tiger.

Beg. हितगाम [i.e. इतिहास] पुराल का मड़ ॥
राजा जूपिमटर पूमठ करता है डीधम पितामापहि ॥
हे पुरखे विषे उत्तम पुरख भाष्मि ॥ १ ॥

On fol. 167b is written the Arabic text (slightly altered) of Sūrat al-nās, the last (114th) Sūrah of the Koran.

Colophon: इति सौ हितगाम पुराल मिंथ गढ़ि
मंवादि सप्तमेपिभाषि समाप्त ॥

II. Foll. 168—183. गुरुवंशावली Guruvamśāvalī. A genealogy of the ten Sikh Gurus, in verse, by Sītarāma.

Beg.

सौ सति गुरपद धंदकै घरने विमल मुधंम ॥
जे जे सति गुर की डीटीमा जग मै मुड भंम ॥ १ ॥

The poem is in 51 verses, and contains a short description of the Gurus, with the date on which each of them died. The date of composition, the 3rd of Kārtika-sudi, S. 1831 (A.D. 1774), is given in the last verse.

अठारह मै इकड़ीम का मुसम्मत है एह ॥
काड़क मुकला डीज कै सीड़ाराम भनेहु ॥ ५१ ॥

108.

Or. 4540.—Foll. 309; 5½ in. by 7½; 8 to 12 lines, about 5 in. long; written by different hands, in Gurumukhi characters, apparently in the 19th century.

A collection of religious and philosophical tracts, carelessly written by illiterate scribes. The volume contains the following works, most of which have been copied one after the other without any pause or separation other than that of the usual invocation at the commencement of a work.

I. Foll. 3—87b. जपन्नी Japjī of Guru Nānak. The introductory chapter of the Ādi Granth, with a Hindi commentary in prose and verse by Ānanda Ghana, who is stated in the colophon to be a pupil of Rām Dayāl, and a descendant of the 10th generation from Guru Nānak.

Each line or two of the Japjī is followed by explanatory comments, the whole being written continuously, without any division into paragraphs, or any attempt being made to distinguish the text from the commentary.

The work begins (fol. 3a) with verses in praise of the god Hari, and an introductory poem, in which the author dedicates his exposition of the Japjī to his guru Rām Dayāl. After the first line of the text

(fol. 4a) the commentary, written in a modern style of Hindi, begins as follows:—

ਸਤ ਜੋ ਨਾਮ ਹੈ ਕਰਤਾ ਪੁਰਖ ਪਰਮੇਸ਼ਰ ਕਾ ਹੀ ਹੈ ॥
ਅੰਰ ਸਭੀ ਨਾਮ ਝੁਠੇ ॥ ਕਾਹਿੰਤੇ ਜੋ ਨਾਮ ਸਤ ਹੈ ਤਥੀਤੇ
ਜਾਪਕ ਕੇ ਸਤਿ ਪਦ ਕੀ ਪ੍ਰਾਪਤ ਕਰਤਾ ਹੈ ਅੰਰ ਨਾਮ
ਝੁਠੇ ਹੈ ਤਥੀਤੇ ਝੁਠੇ ਜਗਤ ਮੋ ਢਾਰਤੇ ਹੈ ॥

Colophon: ਇਤ ਸ੍ਰੀ ਗੁਰ ਨਾਨਕ ਵੰਸਪ੍ਰਸੂਤ ਦਸਮ
ਪੁਰਖ ਸ੍ਰੀ ਗੁਰੂ ਰਾਮਦਿਆਲੁ ਮਿਖ ਆਨੰਦ ਘਨ ਵਿਰ-
ਚਿਤਾ ਸ੍ਰੀਜਪ ਟਕਾ ਸਮਾਪਤੰ ॥

II. Foll. 87b—97a. ਅਪਰੋਕਸ਼ਾਨੁਭਵ Aparokshā-nubhava, by an anonymous author. Another copy of no. 78, art. v.

III. Foll. 97a—111a. ਹਸ਼ਾਮਲ-ਪ੍ਰਸ਼ੋਤ੍ਰ Hastā-mala-praśnottara, by Dayāl Anemī. Another copy of no. 78, art. iv.

IV. Foll. 111b—143a. ਜਾਨਵੋਧਿਨੀ Jñāna-bodhinī, by Dayāl Anemī. Another copy of no. 78, art. ii.

In the heading the work is called ਅਗਿਆਨ-ਬੇਪਨੀ Agyān (i.e. Ajñāna)-bodhinī.

V. Foll. 143a—153b. ਧੋਗਵਾਸਿਥਸਾਰ Yoga-vāsiṣṭhasāra, by Kavīndrāchārya Sarasvatī. Another copy of no. 82, art. iv.

VI. Foll. 153b—185. ਅ਷ਟਾਵਕ੍ਰਾ Ashtāvakra, by Dayāl Anemī. Another copy of no. 78, art. iii.

VII. Foll. 186—197. ਵਿਚਾਰਮਲਾ Vichāra-mālā, by Anātha Dāsa. Another copy of no. 78, art. i.

VIII. Foll. 198—215. A Sanskrit poem, in 69 verses, by Guru Nānak.

IX. Foll. 216—231. An extract from Gulāb Singh's translation of the Prabodha-chandrodaya nāṭaka of Kṛiṣṇa Miśra. See no. 79, art. viii. The extract is taken from the 4th Act (verses 59 to 142) with the entry of "Contemplation" (Vastuvichāra), and begins:—

ਵਸਤਵਿਚਾਰ ਉਵਾਚ ॥
ਛਪੈ ॥ ਚਿਨ ਸੁੰਦਰ ਤਨ ਸੁੰਦਰ ਪਾਪੀ ਮਦਨ ਚਿਖਾਏ ॥
ਕਰੈ ਵੰਚਨਾ ਜਗਤ ਲੋਕ ਕੈ ਨਰਕ ਲਜਾਏ ॥

X. Foll. 232—275. Selections from the Ādi Granth, more especially from the compositions of Guru Nānak and the Bhagats, taken from the Āsā and Rāmkalī Rāgas. There is no system of arrangement of the passages selected, the copy is carelessly written, and there are many corrections. Fol. 232 is only a fragment.

XI. Foll. 276—309. ਆਤਮਾਸਿਦਾਨਾਂ Ātmā-siddhānta. Vedānta teachings in the form of a Guru's answers to the questions of his disciple.

Heading: ਅਥ ਸ੍ਰੀ ਆਤਮਸਿਪਾਂਤੁ ਲਿਖਤੇ ॥
ਉਤਰ ਪ੍ਰਸਨ ਗੁਰ ਅਰ ਸਿਖ ਦਾ ॥ ਸਿਖੇਵਾਚ ॥ ਹੈ
ਸ੍ਰੀਗੁਰਦੇਵਜੀ ॥ ਇਹ ਪਰਮਾਤਮਾ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈਂ ॥
ਅਰ ਆਤਮਾ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈਂ ॥ ਅਰ ਬ੍ਰਾਹਮ ਕਿਸਕੋ
ਕਹਿਤੇ ਹੈਂ ॥ ਅਰ ਨਿਰਾਕਾਰ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈਂ ॥ ਅਰ
ਸਰਬਵਿਆਪੀ ਕਿਸਕੋ ਕਹਿਤੇ ਹੈਂ ॥

The work is written in modern Hindi prose, and bears no name of author or date of composition.

Foll. 289b and 293a contain extracts from the Ādi Granth, the former from Rāga Kedārā, the latter from Rāga Śrī.

Both quotations are incomplete, and appear to have been written to fill up pages that had inadvertently been left blank.

There are numerous corrections throughout the volume, and occasional additions on the margin. The first seven pieces, up to fol. 198, are written by the same hand, and formed a distinct MS., the leaves of which are numbered ੧—੧੯੪. The other pieces are written by other hands, and formed separate MSS., with separate native foliation, in some places incorrect or omitted. These, being originally smaller in size than the first part of the volume, have been made to the same size by the addition of paper to the sides. On the fly-leaves (foll. 1 and 2) are scribbled verses in praise of Nānak, and a medical prescription.

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NUMERICAL INDEX.

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CATALOGUE
OF
HINDUSTANI MANUSCRIPTS.

CATALOGUE OF HINDUSTANI MANUSCRIPTS.

HINDUISM.

1.

Or. 2035.—Foll. 67; 8 in. by 5; 11 lines, 3 in. long; written in Shikastah; dated Moradabad, Nov. 11 and 15, A.D. 1851.

[SIR HENRY M. ELLIOT.]

گیان گوشت

An elementary treatise on Yoga, by Saman La'l, of Amroha.

سجدہ کرتا ہوں اوسکو جسکے بہ دنیا چمن
سب میں وہ موجود بیشک اور ترمنوون (?)

The author states in a preface to his 'Ilm i munjalī (no. 84) that he was a Kāyastha by caste; that he was born and educated at Amroha, in the District of Moradabad; and that he was seventeen years old when the invasion of Kumaun took place. This no doubt has reference to the incursion made by Prithvī Narāyan of Nepal in A.D. 1789, of which the author has written a short account, appended to his romance *Kiṣṣah i Rājah Chitramukūṭ* (no. 80). He goes on to say that during that time Captain Rayter (?), کپٹن ریتیر, came to Amroha in charge of a detachment of soldiers, and appointed him

to the superintendence of the military godown (گوڈام) or stores at Kashipur. After this, Saman La'l was placed in charge of the stores at Almora and at Benares. This occupied a period of sixteen years, after which he came to Moradabad, the Commissioner of which place appointed him a special pleader. After practising at the bar for twenty-six years, he retired from public service, and sought rest in his native city of Amroha. After a while, being tired of living in idleness, he began the compilation of the 'Ilm i munjalī, a work which he completed, after six months' labour, in A.D. 1846.

The present MS. contains a short description of the various systems of Yoga, as practised by Hindu devotees, and of the technical terms connected with it. It is preceded by three poems, one in praise of God, the second a eulogy on Sir Henry Elliot, to whom the work is dedicated, the third containing a few prefatory remarks, in which the author states that the work is a translation from a Hindi original:

ہندی سے ترجمہ کیا اردو میں یہ بحیف
ہی گیان گوشت الیت اسکا نام شریف

The volume is divided into five Bābs, as follows :

Bāb 1, in three Faṣls, Sāṅkhyā-yoga, fol. 7a; Bāb 2, Ashtāvakra-yoga, fol. 26a; Bāb 3, Bhauma, or the particular postures adopted by Yogins, fol. 33b; Bāb 4, in three Faṣls, Hatha-yoga, fol. 38a; Bāb 5, Rāja-yoga, fol. 45b.

Appended to this work (foll. 57—67) is a short treatise, also by Saman La'l, on the origin of the Kāyastha caste.

The MS. appears to be in the author's own handwriting. It is the one entered as no. 181 in the "Catalogue of the Manuscripts of Sir H. Elliot," which appeared in the Journal of the Asiatic Society of Bengal, vol. xxiii., p. 256. See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 51.

2.

Or. 1967.—Foll. 17; 13 in. by $10\frac{1}{2}$; 13 lines, 11 in. long; written in oblong, in Nestalik-āmez, about A.D. 1850. Slightly worm-eaten. [SIR HENRY M. ELLIOT.]

جنتری نام تیوہار

A Calendar of Hindu festivals.

جنتری نام تیوہار ہے قوم ہندو کی جو تمام سال میں ہوتی ہیں اصلاح ہندوستان میں

This work, of unknown authorship, contains a tabulated account of the different Hindu religious festivals throughout the year. They are arranged in numerical order according to the months of the Hindu year in which they occur. A short description is given of the religious rites and customs peculiar to each festival.

The MS. was probably the author's rough draft. A neatly-written copy of this work will be found in no. 113, art. i.

3.

Or. 2037.—Foll. 78; 11 in. by $7\frac{1}{2}$; 16 lines, $5\frac{1}{2}$ in. long; written in cursive Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

تواریخ نادر

A treatise on Hindu cosmogony, castes and tribes, with an account of the Muhammadan sects of India, by Sevati La'l, of Bareilly.

ہزار سجدہ اور تعریف اوس کرتار Beg. سرجن ہار کو

The preface to this work is written by Gulzārī La'l (see no. 21), a brother of the author, who appears also to have co-operated with him in some measure in its compilation. In it he states that the materials on which this history is based are taken from Sanskrit Purāṇas and other works, and from well-known Persian histories. He has also given a detailed account of his own official career from the age of fourteen, when he first obtained employment in the District of Bareilly, A.D. 1825, and states that the author was assisted by Mangal Sen Miśr and Gokulchand Miśr, Pandits of Bareilly.

The date of composition, A.H. 1263 (A.D. 1846), and the title of the work are expressed in a Persian chronogram at the end of the preface (fol. 3a).

The history is divided into six chapters (Bāb), subdivided into sections (Dafa') and subsections (Zamn). The contents are as follows :

1. The creation of the world, with an account of the rulers of India from the earliest times, fol. 3a. 2. The Brahman castes and their origin, fol. 35a. 3. The Kshatriyas, fol. 36b. 4. The Vaiśyas, fol. 39a. 5. The Śudras, fol. 56b. 6. Muhammadan sects of India, fol. 71b.

HISTORY.

GENERAL HISTORY.

4.

Or. 1959.—Foll. 24; 10 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$; about 18 lines, 4 $\frac{1}{2}$ in. long; written in Nestalik, apparently in A.D. 1846.

[SIR HENRY M. ELLIOT.]

A volume of miscellaneous extracts, of which the following only is in Hindustani:

Foll. 10—24. *اب التواریخ*

A Hindustani translation by Lewis Da-costa, Assistant Superintendent of Police, Lower Provinces, assisted by Ḥakīm Maulavī 'Abd al-Majīd and other natives, of A. F. Tytler's "Elements of General History, ancient and modern," from the ninth edition of 1825, corrected by Edward Nares.

This work was published in two volumes, Calcutta, 1829, under the patronage of the Bombay Native Education Society, and in 1830 a third volume was added, containing a translation of Dr. Nares' continuation of Tytler's History up to the death of King George III. in 1820.

The extracts contained in this volume consist of the translator's title-page, the table of contents of the three volumes, and short passages from the work.

The date of transcription, A.H. 1262 (A.D. 1846) appears at the end of the first extract, taken from the *Lutf 'Ali-nāmah*, a Panjabī romance, which is in the same handwriting.

5.

Or. 1970.—Foll. 93; 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$; 18 lines, 5 $\frac{1}{2}$ in. long; written in Shikastah, in the 19th century. [SIR HENRY M. ELLIOT.]

جامع التواریخ

A general history, in Persian, compiled

A.H. 1250 (A.D. 1834-35) by Ḳāzī Faḳīr Muḥammad B. Ḳāzī Muḥammad Rīzā. See the Persian Catalogue, p. 899b.

Foll. 72—91 contain fragmentary extracts from an anonymous Hindustani translation of the Persian history, to which are appended chronological tables, translated into Hindustani from an unspecified English work.

SPECIAL HISTORIES.

6.

Add. 26284.—Foll. 59; 8 $\frac{1}{2}$ in. by 6; 15 lines, 4 in. long; written in Shikastah; dated 13th July, A.D. 1790.

[W.M. ERSKINE.]

قصہ احوال روہلہ

A short account of the Rohilla chiefs of Rohilkhand, from the time of Dā'ūd Khān in the beginning of the 18th century, to the death of Shujā' al-Daulah, Nawab of Oudh, A.D. 1775; by Rustam 'Ali, Shūbedār.

جو کچھ کہ نوکری اوسی ای قادر کمال
بندہ تب کر سکے تو بشر کے ہی کیا مجال

The author states in the prologue that he was a native of Bijapur, and held the appointment of Shūbedār of Delhi, in which city he compiled this work at the request of Mr. John Harris Ford, one of the officials of that town.

The work consists almost entirely of an account of 'Alī Muḥammad Khān, the adopted son and successor of Dā'ūd Khān. The historical events briefly sketched in it are detailed in the *Gulistān i rāḥmat* of Muḥammad Mustajāb Khān. See the Persian Catalogue,

p. 307b. An abridged English translation of the Persian history was made by Mr. Charles Elliott, London, 1831, under the title of the "Life of Hafiz ool-moolk, Hafiz Rehnumt Khan."

It is stated in the superscription that this copy was written by Roshan La'l, at the request of Mr. Martin Hewitt.

On the fly-leaf is written: "From Genl. Malcolm to Mr. Erskine, Nov. 1811."

7.

Or. 1921.—Foll. 101; 9 in. by $5\frac{1}{2}$; 14 lines, $3\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1845.

[SIR HENRY M. ELLIOT.]

اخبار حسن

A general history of the Rohilla chiefs of Kather (or Rohilkhand), from their origin to the death of Ghulām Kādir Khān, A.D. 1788, by Muḥammad Ḥasan Rizā Khān.

حمد پحمد اور ثناe بیعت ذات پاک قدسی
صفات کی
Beg.

The author was the son of Muḥammad Kānkār Khān, grandson of Muḥammad Ilāh-yār Khān, and great-grandson of Ḥāfiẓ al-mulk Ḥāfiẓ Rahmat Khān, the celebrated Rohilla chief.

The work is in two parts (Chaman), each divided into four chapters (Roshan), and was composed A.H. 1250 (A.D. 1834) at the request of Mr. Theophilus Babelow (?),
بابلو.

Contents:—Chaman I., in four Roshans: Roshan 1. Origin and genealogy of Afghan tribes, with an account of Dā'ūd Khān, fol. 3a. 2. Nawab 'Ali Muḥammad Khān, fol. 9a. 3. Nawab Ḥāfiẓ al-mulk Ḥāfiẓ Rahmat Khān, fol. 19b. 4. Nawab Dūndī Khān, Bakhsī Muḥammad Sardār Khān, and Muḥammad Fath Khān Khānsāmān, fol. 53a.

Chaman II., in four Roshans: Roshan 1. Nawab Faiz Allāh Khān, fol. 59b. 2. Nawab

Muḥammad 'Ali Khān, and Nawab Alīmad 'Ali Khān, fol. 64a. 3. Nawab Najib al-Daulah, Nawab Muḥammad Zābitah Khān, and Ghulām Kādir Khān, fol. 72a. 4. Rohilla chiefs of Farukhabad, fol. 91a.

The title of the work and date of composition are expressed in a chronogram, fol. 2b.

8.

Add. 18891.—Foll. 304; $8\frac{3}{4}$ in. by $6\frac{3}{4}$; 11 lines, $4\frac{1}{2}$ in. long; written in bold Nestalik, in the 19th century.

سمستان کورگ کی تواریخ

History of the Rajahs of Coorg (Kurg) from A.H. 1047 to 1222, and more particularly of the ruling sovereign, Vir Rājendra Wadiyar; translated from the Persian by Munshī Muḥammad Ibrāhīm Maḳbah. See the Persian Catalogue, p. 333a.

خدائی تعلی کی تعریف اور حضرت پیغمبر کی نعمت کے پیچھے حقیقت یہ ہے

The chronicles of the Rajahs of Coorg, from A.H. 1047 (A.D. 1637), when Madrāj Wadiyar ascended the throne, were compiled in Canarese, by order of Dodda Vir Rājendra Wadiyar, in the year 1211 (A.D. 1796). The translator states in his preface that the records of the previous years had been destroyed during the invasions of Nawab Haidar 'Ali Khān and his son Tipū Sultān. Mahārāja Vir Rājendra Wadiyar had this Canarese MS. translated into Persian by Husain Khān Lūhānī, one of his Munshīs, at the same time supplying further particulars of his own reign and of that of his father, Ling Rājendra Wadiyar.

The Persian history, of which this is a Hindustani translation, is carried up to the death of the Mahārājah's first wife, Mahādew Rānī, in Rabī' I., A.H. 1222 (May, A.D. 1807), and relates more particularly to his dealings with the East India Company.

Appended to the work (foll. 291b—303) is a translation of a Persian letter, dated the 14th Ramazān, A.H. 1223 (3rd Nov. 1808), sent by the Mahārājah to Mr. James Stevens (then Senior Judge of the Court of Appeal for the Province of Malabar, Canara and Soonda Balaghaut), in which he gives a detailed account of the conspiracy against his life, and of the slaughter of the Coorg conspirators by his African bodyguard. A history of these events, and a full description of the Canarese MS. and its contents, will be found in Lewis Rice's "Mysore and Coorg," vol. iii., pp. 101—134.

The present translation was made at the request of Mr. Edward Nash. Its title, date, and place of translation, Bombay, A.H. 1224 (A.D. 1809), and the translator's name, are noted on the fly-leaf. This copy appears to have been written about the same time.

Prefixed is an engraved portrait of the Rājah Vir Rājendra Wadiyar, published in January 1806 by Edward Orme.

9.

Or. 376.—Foll. 68; 9 in. by 5; 11 lines, $3\frac{1}{4}$ in. long; written in Nestalik; dated Delhi, A.H. 1267 (A.D. 1851).

[GEO. WM. HAMILTON.]

حال جنگ کابل

A narrative of the expedition of the "Army of the Indus" to Kabul, A.D. 1838 to 1840; by Saiyid Fidā Husain, called Nabī Bakhsh, Būkhārī.

حمد بیحد پروردگار عالم میں واجب ہی

Fidā Husain states in a short prologue that he was a Jama'dār in a regiment of Bengal Native Cavalry when the expedition against Dost Muḥammad Khān, Amīr of Kabul, was determined upon, with the object of deposing him and placing Shāh Shujā' on the throne in his stead. The regiment to which the author was attached was then

stationed at Meerut, and was one of those selected for active service in this campaign. When leaving Meerut, his brother, Hājī Husain 'Alī Khān, requested him to keep a written account of the expedition and of the unknown countries he was about to visit.

The author gives a brief and concise narration of the march of his regiment from Meerut to Delhi, and thence to Firozpur, where the "Army of the Indus" was concentrated. He enumerates the various regiments which took part in the campaign, the review of the troops at Firozpur in presence of Lord Auckland and Mahārājah Ranjīt Singh, the various stages and incidents of the march through Sindh into southern Afghanistan, the occupation of Kandahar (April 1839), the installation of Shāh Shujā' on the throne of Kabul (May 1839), the flight of Dost Muḥammad Khān, his final struggle, and surrender to the British Envoy, Sir William Macnaghten, his despatch under an escort to Ludhiana, and the departure of the army from Kabul on the 12th Nov. 1840 (fol. 61a), and the author's return to Delhi.

The narrative concludes with the remark that only 7,000 men survived out of a force of 60,000 who had set out on the expedition. See Kaye's "History of the War in Afghanistan," vol. i., p. 388, to vol. ii., p. 98.

The date of the departure of the author's regiment from Meerut as given in this MS. is the 30th Nov. 1830 and the 15th Sha'bān, A.H. 1245. These dates do not correspond, and are clearly inaccurate, as the advance of the army was made in 1838. This date, and that of the departure of the army from Kabul, 12th Nov. 1840, are the only two given in the course of the narrative.

It appears from the superscription, in Persian, that this copy was written by Lāla Dayānāth at the request of Lāla Bālak Rām, that it was commenced on the 19th Rabī' I., A.H. 1267, completed on the 18th Rabī' II., and collated on the 25th Jumādā II. (27th April, 1851).

BIOGRAPHY.

10.

Add. 8923.—Foll. 56; $8\frac{1}{2}$ in. by 5; 16 lines, $3\frac{1}{2}$ in. long; written in Nestalik, with ruled margins; dated 21st Sha'bān, A.H. 1204 (6th May, A.D. 1790).

مجموعہ عاشقین

Notices of saints, in verse, by Saiyid 'Abd al-'Alī, poetically surnamed Adham.

Beg. شکر بحمد در جناب کبریا
کن ستین ارض و سما پیدا کیا

The author is not noticed in any of the Hindustani Tazkirahs, nor does he give any account of himself. He was probably one of the earlier Dakhani poets of the 18th century.

The MS. contains short anecdotes and notices in verse of saints, devotees, princes, and other persons noted for their piety, not only of the Muhammadan but also of other religions. There are drawings of thirty-seven of the persons described, amongst whom are the Prophet Muḥammad, the Virgin Mary with the Infant Christ, also the Hindu deities Gaṇeśa, Gaṅgā, Rāmachandra, Kṛiṣṇa, and Durgā, and the Jain saint Gorakhnāth. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 114.

The title of the work, with the author's name, and date, are supplied by the copyist in a colophon at the end of the MS.

TAZKIRAHs, OR LIVES OF POETS.

11.

Or. 2188.—Foll. 88; $9\frac{1}{2}$ in. by $7\frac{1}{2}$; 11 lines, 4 in. long; written in Nestalik, in the 19th century.

تذکرہ علی حسینی گردیزی

A Tazkirah of Hindustani poets, by Fath 'Alī, commonly called 'Alī Ḥusainī Gurdezī.

ابتدا سخن بحمد سخن آفرینی سزاست.

This Tazkirah, written in Delhi A.H. 1165 (A.D. 1751-52), contains notices of about 100 poets, which are arranged in a rough alphabetical order by the initial letters of their Takhallus, or poetical surnames, with extensive extracts from their works. The biographical notices and preface are in Persian. The author has not given any account of himself. In the Majmū'ah i naghz, or Tazkirah of 'Abd al-Kāsim of Delhi; written A.H. 1221 (A.D. 1806), he is mentioned as still alive. See the Persian Catalogue, p. 1071a; Sprenger, Oudh Catalogue, p. 178; Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 523; and Journal Asiatique, 5^e Série, vol. ii., p. 369.

The last two pages contain an alphabetical list of the poets noticed in the work.

12.

Add. 27319.—Foll. 271; $9\frac{1}{4}$ in. by 6; 15 lines, $3\frac{3}{4}$ in. long; written in Nestalik, about the close of the 18th century.

[DUNCAN FORBES.]

گلزار ابراہیم

A Tazkirah of Hindustani poets, by Nawab 'Alī Ibrāhīm Khan, poetically surnamed Khalil.

رعنائی کلام بحمد متکبی است که انحصاری

Nawab Amīn al-Daulah 'Alī Ibrāhīm Khan Nāṣir Jang was born in Patna. He was a man of considerable attainments, both as an author and also as a judicial officer, and enjoyed the friendship of Lord Hastings, who appointed him to the post of Chief

Magistrate at Benares, in which city he died A.H. 1208 (A.D. 1793-94). The date of his death is expressed in a chronogram by the poet Jur'at.

'Alī Ibrāhīm Khān was a voluminous Persian author, and wrote under the Takhaluṣ Khalil and also Hāl. He has also written an interesting article on "Trial by Ordeal among the Hindus," which appeared in the Asiatic Researches, vol. i. (A.D. 1788), p. 471. See the Persian Catalogue, pp. 328a, 375b, and 410a: also Sprenger, Oudh Catalogue, p. 180; Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., pp. 1 and 191; and N. Bland's "Biography of Poets," Journal of the Royal Asiatic Society, vol. ix. (A.D. 1848), p. 159.

The MS. contains extracts from the writings of about 300 Hindustani poets, with a short preface and biographical notices in Persian. The poets are alphabetically arranged by the first letter only of their Takhalluṣ. The author states in the preface that he completed the compilation of this Tazkirah in A.H. 1198 (A.D. 1784).

Foll. 262b—269b contain a copy of a Mashnawī by Mir Taki (see no. 63) written by another hand, which begins:—

عشق ہی قازہ کار [و] قازہ خیال
هر جگہ، اوسے ایک نئی ہی چال

The arrangement of the lines differs from that of the poem as contained in the Kulliyāt of that poet, Calcutta edition, 1811, pp. 897—910.

Foll. 270 and 271 contain a duplicate copy of foll. 265a—267a.

Prefixed to the Tazkirah (foll. 2—8) are extracts from the works of some unidentified poet.

13.

Or. 2160.—Foll. 251; 9 in. by $6\frac{1}{4}$; 15 lines, 4 in. long; written in Shikastah-āmez, about the beginning of the 19th century.

[GARCIN DE TASSY.]

Another copy of the Gulzār i Ibrāhīm, described above.

On the first page is found the name of a former owner, "T. Macan."

14.

Or. 228.—Foll. 154; 9 in. by 5; 16 lines, $3\frac{3}{8}$ in. long; written in Nestalik, about the close of the 18th century. From the Royal Library of Lucknow.

[GEO. WM. HAMILTON.]

تذکرہ هندی

A Tazkirah of Hindustani poets, by Ghulām Hamadānī, poetically surnamed Muṣṭafī.

نیکو ترین تذکرہ کے غنچہ دلماں ارباب سخن Beg.

Muṣṭafī was the son of Wali Muḥammad of Amroha, in the District of Moradabad. He left his native city A.H. 1190 (A.D. 1776) in early manhood, and went to Delhi to study the art of Persian and Rekhtahī poetry. He there became an author of great celebrity, and meetings (mushā'arah) of the most eminent poets of Delhi were held at his house. Inshā, Jur'at, Mir Hasan, and other well-known Urdu poets, took part in these competitions of poetical skill.

After residing for twelve years at Delhi, Muṣṭafī, following the example of the majority of Urdu poets, proceeded to Lucknow, where he settled under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh 'Ālam. He died, according to Āzād, in A.H. 1240 (A.D. 1824-25), and was about eighty years of age when he wrote his last Diwān. Sheftah also, the author of the Gulshan i bekhār (no. 16), written A.H. 1250, states in his notice of this poet that it was ten years since he died.

Besides this work, Muṣṭafī is the author of several Hindustani Diwāns (variously stated to be six or eight in number), also a

Persian Dīwān and Tazkirah. See the Persian Catalogue, p. 378; Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 284; Āzād, Āb i ḥayāt, p. 319; and Nassākh, Sukhan i shu'arā, p. 440.

This Tazkirah contains notices of about 350 Hindustani poets, in a rough alphabetical arrangement by their Takhallus, with extracts from their writings. The preface and biographical notices are in Persian. It was written at the request of Mir Mustahsām, Khālik, son of Mir Hasan (see no. 69), and was completed A.H. 1209 (A.D. 1794-95).

The MS. bears the stamps of the kings of Oudh.

15.

Add. 24043.—Foll. 168; $10\frac{3}{4}$ in. by $7\frac{1}{2}$; 13 lines, $5\frac{1}{2}$ in. long; written in large Nestalik, in the beginning of the 19th century.

[H. H. WILSON.]

دیوان جہان

A Tazkirah of Hindustani poets, by Benī Narāyan, poetically surnamed Jahān.

کر آغاز سخنِ محمدِ خدا سے
پھر اسکے بعد نعمتِ مصطفیٰ سے

Benī Narāyan states in the preface that he was a native of Lahore, but was compelled, owing to adverse circumstances, to quit his native city. He accordingly settled in Calcutta, and, after remaining there for twelve years in a state of extreme poverty, he was introduced to the notice of Captain Thomas Roebuck, Secretary to the College of Fort William, through Haidar Bakhsh, Haidarī, one of the Munshīs of that College (see no. 83), and was induced by him to compile this Tazkirah, having previously translated the Chār gulshan (no. 96) from the Persian.

This work contains notices of 125 Hindustani poets, arranged roughly under the initial letters of their Takhallus. It has

hardly any literary merit, the biographical notices being very brief, consisting merely of the names, parentage, residence, and names of the teachers, of the poets, without a single date, or any particulars not supplied in previous Tazkirahs. In fact, the work is more of the nature of a poetical anthology. It appears to have been written A.D. 1814. See Roebuck's Annals of the College of Fort William, p. 425. Sprenger gives A.H. 1227 (A.D. 1812) as the date of composition. This was probably the date of the commencement of the work.

Appended to the Tazkirah (foll. 129—163) are a number of Rubā'īs, Matla's and Fards, apparently written by the author.

According to Garcin de Tassy, Benī Narāyan also made a Hindustani translation of the Persian Tanbīh al-ghāfi'līn of Shāh Rafī' al-Dīn of Calcutta in A.H. 1245 (A.D. 1829-30). He also states that the author became a Muhammadan and follower of the celebrated reformer Saiyid Ahmad (who was slain in battle, A.D. 1831). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 319, and Sprenger, Oudh Catalogue, p. 188.

At the end of the MS. (foll. 164—168) are added a collection of Ghazals recited by eight poets at a mushā'arah held at Calcutta on the 25th of July (the year not noted). This was probably the "Fourteenth Public Disputations" of the College of Fort William, held on the 25th July, 1815. (See Roebuck's Annals, p. 435.) The poems are written as an addendum to the Tazkirah. The names of these poets are—

1. Jawān, Mīrzā Kāzīm 'Alī, of Delhi.
2. Haidarī, Mir Haidar Bakhsh, of Delhi.
3. Rawān, Saiyid Ja'far 'Alī, of Lucknow.
4. Shuhrat, Iftikhār al-Dīn 'Alī Khān.
5. 'Ayān, Mīrzā Hāshim 'Alī, youngest son of Kāzīm 'Alī, Jawān.
6. Kāsim, Abū al-Kāsim Khān, of Delhi.
7. Mumtāz, Mīrzā Kāsim 'Alī, eldest son of Kāzīm 'Alī, Jawān.
8. Wilā, Mazhar 'Alī Khān, of Delhi.

16.

Or. 2164.—Foll. 210; $10\frac{3}{4}$ in. by $6\frac{1}{2}$; 15 lines, $3\frac{3}{4}$ in. long; written in cursive Nestalik; dated 2nd Shawwāl, A.H. 1252 (January, A.D. 1837).

[GARCIN DE TASSY.]

گلشن بخار

A Tazkirah of Hindustani poets, by Nawab Muḥammad Muṣṭafā Khān, poetically sur-named Sheftah.

گل سرسبد سخن حمد چن ترازیست Beg.

Nawab Muḥammad Muṣṭafā Khān was the son of Nawab Murtāzā Khān of Delhi, and the pupil of the poet Mūmin. Besides this Tazkirah he has written a Hindustani Diwān, taking Sheftah as his Takhalluṣ. He has also written Persian poetry under the Takhalluṣ Hasratī (or Masarrat; according to Tassy). Nassākh says that he died in A.H. 1286 (A.D. 1869). See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 123; Sprenger, Oudh Catalogue, p. 189; and Nassākh, Sukhan i shu‘arā, p. 267.

This Tazkirah contains notices of 667 poets, written in Persian, with specimens of their works. In the preface, which is also in Persian, he states that he began the compilation in A.H. 1248 (A.D. 1832-33), and completed it, at the age of twenty-six, in A.H. 1250 (A.D. 1834-35). The author gives no account of himself in this Tazkirah.

The Gulshan i bekhār was printed at Delhi (2nd ed.) in 1843, and also at Lucknow in 1874. This work has been greatly condemned by Bāṭīn (Mir Kutb al-Dīn, of Delhi), who wrote another Tazkirah, entitled Gulistān i bekhizān, or Naghmah i ‘andalib, with a view, as he says, to correct errors and omissions in the Gulshan i bekhār. It is, however, wanting in research, and abounds in ill-natured remarks against his rival author. The Gulistān i bekhizān was completed in A.H. 1265 (A.D. 1849) and published at Lucknow, A.D. 1875.

The latter part of this MS., fol. 188—209, contains chronograms on the date of completion, and eulogies on the work.

GENEALOGY.

17.

Or. 1942.—Foll. 9; $8\frac{1}{2}$ in. by $5\frac{1}{2}$; 9 lines, 3 in. long; written in Shikastah, in the 19th century. [SIR HENRY M. ELLIOT.]

A genealogical account of the Saiyids of Barha, without title or author's name.

نسب نامہ سادات بارہ از روئے کتب تواریخ Beg.

The author has traced the genealogy of the Saiyids of Barha, showing their descent from the Caliph ‘Alī and his wife Fāṭimah, down to the time of Saiyid Shāh Sharaf, the members of whose family were living in the District of Bijnaur when the present work was written. The author states in a colophon that he compiled this genealogy for Saiyid Amīr Husain, resident and zamindar of the village of سہ in the District of Muzaffarnagar.

For an account of the Barha Saiyids see Blochmann's translation of the Ā'in i Akbarī, vol. i., p. 390, and Elliot's History of India, vol. vii., p. 447.

TRAVEL.

18.

Or. 2163.—Foll. 223; 12 in. by $7\frac{1}{2}$; 16 lines, $4\frac{1}{2}$ in. long; written in neat Nestalik, apparently in A.D. 1841.

[GARCIN DE TASSY.]

سیاحت نامہ

Diary of a journey to England in the years A.D. 1839 to 1841, by Karīm Khān, of Jhajhar.

سنه ١٢٥٥ هجری بست سویم ماه رمضان ... بعد
موقوف هونے ساعت قبر و شروع هونے ساعت سعید

Karīm Khān was the son of Kā'īm Khān, and grandson of Tālib Khān, who was the son of Taiyib Khān, and grandson of Dā'ūd Khān, Afghān Sarāban. He was sent in A.D. 1839, by the Emperor Bahādūr Shāh II., on a mission to London, as envoy to the Directors of the East India Company.

This work contains an account of the author's travels and residence in London, written in the form of a diary. Leaving Delhi by boat on the 1st Dec. 1839, he travelled to Calcutta, and sailed from that city by steamer on the 14th March 1840, arriving at London on the 27th July. The diary is written up to the 8th Nov. 1841, when the author was still residing in London.

The MS. is probably in the author's own handwriting. It was originally in the possession of Garcin de Tassy, who has made a French translation of the first portion of the diary (fol. 10—83), i.e. up to the author's arrival at London. This translation was published in the *Revue de l'Orient* for 1865, pp. 105—141 and 641—663. In a short prefatory notice of the author, Tassy states that Karīm Khān was well known to Dr. Duncan Forbes, who has described him as being a man of great intelligence, and anxious to gain every possible information on European usages and modes of government. See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. ii., p. 165.

Prefixed to the work (fol. 2—9) is a collection of short Persian poems and passages from the *Gulistān* of Sa'dī.

ADMINISTRATION.

19.

Or. 1949.—Foll. 13; 10 $\frac{3}{4}$ in. by 8; 14 lines, 5 in. long; written on thin English paper in cursive Nestalik, in A.D. 1846.

[SIR HENRY M. ELLIOT.]

دستور العمل پتواریان

A manual for the guidance of *paṭwāris*, or village accountants, in the District of

Muzaffarnagar, by Naṣr Allāh Khān, Deputy Collector.

طريقہ مقرر کرنے پتواریوں کا موضع میں

This work contains a set of fifty-two rules, with tabulated forms appended, relating to the appointment of village accountants and the duties required of them. These rules were drawn up by the author, and forwarded for the approval of the Revenue authorities, with a covering letter (fol. 1a) dated Azamgarh, 27th Nov. 1846.

TOPOGRAPHY.

20.

Or. 1757.—Foll. 206; 10 in. by $6\frac{1}{2}$; 15 lines, $4\frac{1}{4}$ in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A collection of extracts, chiefly from Persian works. See the Persian Catalogue, p. 1020b. The following only are in Hindustani:—

منتخب آرائش مکمل

Selections from the *Ārā'ish i mahfil* of Sher 'Ali, Afsos (see no. 72). This work was commenced A.H. 1219, A.D. 1804, and completed the following year. It contains a general description of Hindustan and its inhabitants, with a geographical account of its provinces, and a concise history of the Hindu kings up to the time of the Muhammadan conquest. The work was compiled from various Persian histories, but mainly from the *Khulāsat al-tawārikh* of Munshī Sujān Rā'e of Patialah. See the Persian Catalogue, p. 230a.

The *Ārā'ish i mahfil* was printed in Calcutta, 1808 and 1848. Subsequently it was prescribed as a text-book for High Proficiency Examinations in Urdu, and a third edition, revised and corrected by W. Nassau Lees, was printed, Calcutta, 1863. Other editions have been lithographed in Lahore, 1867, and in Lucknow, 1870. It has been translated into English by M. H. Court, Allahabad, 1871, and Calcutta, 1882.

The present extracts are from chapters 17 to 19 (pp. 61—68 of Nassau Lee's edition of 1863), which give accounts of the Provinces of Delhi, Agra, and Allahabad.

II. Fol. 296. Another extract from the same work. This passage occurs on p. 66 of the Calcutta edition of 1863, and contains an account of the rose-gardens at Bijnaur.

21.

Or. 2010.—Foll. 261; 12 in. by $7\frac{1}{2}$; 18 lines, $5\frac{1}{2}$ in. long; written in Nestalik; dated A.D. 1847. [SIR HENRY M. ELLIOT.]

تاریخ باریلی

A statistical account of the District of Bareilly, by Gulzārī La'l.

اویر دانشوان دشوار پسند اور رف نگہان
مایہ پلنڈ پوشیدہ نزهے کہ

The author has supplied the following particulars of his life and writings in prefaces to the present work, to his *Šūrat-lāl i Barelī* (no. 22) and *Gyān-prakāsh*, and also to the *Tawārikh i nādir* of Sevatī La'l (no. 3).

Gulzārī La'l, the son of Bhawānī Singh, of Jalesar in the District of Muttra, was a Kāyastha by caste. In A.D. 1825, when fourteen years of age, he obtained employment in the Tahsīl of Bareilly, and in 1837 was appointed Sarishtadār, or record-keeper, in the office of the Collector of Bareilly. He was subsequently promoted to the post of Deputy Collector, and had retired in receipt of a pension when he wrote his *Gyān-prakāsh* in 1868.

He states that, after serving ten years as a Sarishtadār, he compiled the following works, between A.D. 1847 and 1852:—

1. *Tawārikh i nādirī*, a work on general history. This is probably the historical work by Sevatī La'l, to which he wrote a preface. See no. 3.

2. *Tawārikh i Barelī*, the present work.

3. *Gulzār i aḥkām*, a collection of Revenue orders and regulations, from A.D. 1816 to 1828.

4. *Intikhāb i ahkām i faujdārī*, a collection of Orders relating to criminal cases, from A.D. 1840 to 1849.

5. *Khet-nānp*, a treatise on land measurements, A.D. 1850. (No. 26.)

6. *Kārkirdigī i paṭwāriyān*, a treatise on the duties of village accountants.

7. *Sūrat-hāl i Barelī*, a short account of the District of Bareilly. (No. 22.)

Finally, in 1868, he wrote a work on Hindu religion and philosophy entitled *Gyānprakāsh*, lithographed at Lucknow, 1877.

The present work contains a carefully prepared and complete statistical account of the history, administration, agriculture, population, products and trade of the District of Bareilly, compiled by order of Mr. James Thomason, Lieutenant-Governor of the North-Western Provinces, and based on local information, historical works, and records found in Government offices.

The date of composition, A.D. 1847, is supplied in a chronogram, fol. 2a.

Appended to the MS. is a letter in English, written by the author (without date), and addressed to "H. M. Elliot, Esqr., Secretary to the Govt. of India," presenting him with this MS., accompanied by a copy of a testimonial from Mr. J. Thomason, dated 20th Dec. 1847, recommending the work and its author to the favourable notice of the Collector of Bareilly, in the hope "that the former may be found useful, and that the latter may obtain the reward which his zeal and public spirit appears to merit."

22.

Or. 1783.—Foll. 83; $7\frac{3}{4}$ in. by 6; 16 lines, $4\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1852. [SIR HENRY M. ELLIOT.]

صورت حال بڑیلی

A short account of the District of Bareilly, by the same author as the preceding.

مذہب ناتوان عامی ہیچدان گزاری لعل Beg.

This work appears to be an abstract of the author's *Tawārikh i Barelī* (no. 21), which was written in A.D. 1847. It was specially prepared for Mr. Elliot, and consists of six chapters (Bāb) as follows:

Bāb i. Physical description, fol. 7b. ii. Government revenues and duties, fol. 16a. iii. Population, fol. 23b. iv. Landlords and land-tenures, fol. 35a. v. Products, fol. 43b. vi. Government expenditure, fol. 67a. vii. Imports and exports, fol. 70a.

On the fly-leaf is pencilled the signature of Sir Henry Elliot, with the words "Bareilly-nama. Presented by the author."

23.

Or. 1950.—Foll. 18; $10\frac{1}{2}$ in. by 8; 13 lines, 6 in. long; written in clear Nestalik, in A.D. 1849.

[SIR HENRY M. ELLIOT.]

Accounts of the antiquities of Bahlolpur Payal, and Ludhiana, in the District of Ludhiana, by Ganeshī La'l, Tahsīldār.

Foll. 4—6.

کیفیت ابادی بہلوپور

Foll. 7—9.

کیفیت ابادی قصہ پایال

Foll. 10—18. کیفیت ابتداء ابادی لودیانا تا

زمان حال

These short historical notices of some of the oldest towns in the District of Ludhiana, in the North-Western Provinces, were compiled by order of Mr. Henry M. Elliot, Secretary to the Government of India.

Prefixed to the work is an English letter written by the author to Mr. Elliot, forwarding this MS. to him, dated "Loodiana, 18th May, 1849."

SCIENCES.

ETHICS.

24.

Or. 1914.—Foll. 120; $7\frac{3}{4}$ in. by $5\frac{1}{2}$; 7 lines, $3\frac{1}{4}$ in. long; written in neat Nestalik; dated 21st May, 1847. [SIR HENRY M. ELLIOT.]

معالجات شافية

A treatise against female infanticide, by Saiyid Tafazzul Husain Khān, Jāgīrdār, of Jaunpur.

اشتہارات مذطبہ گورمنٹ گزت اگرہ مزینہ
تواریخ متعددہ

The author begins by alluding to the notifications which had been issued by the Government of India in the Agra Gazette prohibiting the practice of female infanticide, which was declared to be illegal, and to circular letters which had been addressed to the Rulers of Native States (a list of whom is given) informing them of this prohibition, and requesting their co-operation in carrying the order into effect. He then proceeds to give an account of the prevalence of female infanticide amongst Rajput tribes of India; he describes the cruelty and evil effects of this custom, answers objections that may be urged in extenuation of it, and suggests the best means for its prevention.

Tafazzul Husain Khān is also the author of *Ghunchah i ishk*, a religious treatise, lithographed Calcutta, 1854.

25.

Or. 1915.—Foll. 48; $7\frac{3}{4}$ in. by $5\frac{1}{2}$; 7 lines, $3\frac{1}{4}$ in. long; written in neat Nestalik, uniform with the preceding, and apparently in the same year. [SIR HENRY M. ELLIOT.]

خلاصة معالجات الشافية

An abstract of the preceding MS., written by the same hand, without date.

لله الحمد ذي الجد والانعام والصلوة والسلام على

MATHEMATICS.

26.

Or. 1946.—Foll. 9; 8 in. by $5\frac{1}{4}$; about 14 lines, $3\frac{3}{4}$ in. long; written in Nestalik, probably in 1850. [SIR HENRY M. ELLIOT.]

کہیت ناذب

A treatise on land-measurements, by Gulzārī La'l. See no. 21.

مساحت زمین کے واسطے قدیم سے دو عمل
مقرر ہیں

The work is divided into five Bābs, as follows :

Bāb i. Measurement by the step, said to have been prescribed by Rajah Vikramāditya, B.C. 90, fol. 3a. ii. Measurement by the *gaz*, or yard measure of 42 *anguls*, instituted by the Emperor Akbar, fol. 3b. iii. Measurement by the chain, under the provisions of Regulation 9 of 1833, fol. 6a. iv. Conversion of *bighas* into acres and square miles, fol. 6b. v. Conversion of acres into *bighas*, fol. 8b.

An index of contents is prefixed to the work. The title, name of the author, and date of composition (Nov., A.D. 1850) appear on the first page.

MEDICINE.

27.

Add. 17948.—Foll. 136; 12½ in. by 9½; 11 lines, 4¾ in. long; written in Nestalik; dated Surat, A.H. 1222 (A.D. 1807).

جامع الفاظ عيسوى

A dictionary of drugs mentioned in the *Ikhtiyārāt i Badi'i*, a Persian work on *Materia Medica* by Ḥājī Zain al-‘Attār. See the Persian Catalogue, p. 469a.

The dictionary is written in four columns; the first, in red ink, containing the names as found in the *Ikhtiyārāt i Badi'i*, the other three their equivalents in Arabic, Persian and Hindustani. An alphabetical index to the Hindustani column is arranged on the margins, with reference to the numbers of the pages on which the words occur.

This work, as stated in a Persian note at the end, was compiled in Surat, A.H. 1222 (A.D. 1807), at the request of Doctor Ponget (who was in the Bombay Medical Service, 1778—1808).

ALCHEMY.

28.

Add. 17966.—Foll. 259; 10 in. by 5½; 15

lines, 3½ in. long; written in a cursive Indian Naskhi, apparently in the 18th century.

A collection of treatises on alchemy and medicine.

The contents of this volume, with the exception of the following treatise, are in Persian. See the Persian Catalogue, p. 486b.

تحفة الملوك

A treatise on medicine and magic, without author's name or date of composition.

لهم الله رب العالمين والعقابه المتقين والصلوة
والسلام على رسوله محمد

The work is written in a peculiar dialect of Hindustani containing a large admixture of Panjabi and Hindi words. It is divided into three chapters (Bāb), subdivided into forty sections (Faṣl), all of which are enumerated at the beginning. The chapters are as follows:

Bāb 1, in twenty-five Faṣls: Common diseases and their treatment, fol. 134a. Bāb 2, in five Faṣls: The preparation of particular drugs, of fireworks and perfumes, with notes on female physiognomy, fol. 187b. Bāb 3, in ten Faṣls: The use of charms, incantations and amulets for dispelling evil spirits, also as antidotes for the poison of snakes and scorpions, and for other purposes.

ARTS AND GAMES.

29.

Add. 8920.—Foll. 105; 12½ in. by 9; 9 lines, 5½ in. long; written in large Nestalik; dated Hansi Cantonment, A.D. 1817.

ترجمہ کتاب قواعد ترکسواروں کا

A Hindustani translation of "An Elucidation of several parts of His Majesty's Regula-

tions for the Formations and Movements of Cavalry."

بيان چند احکام بادشاہ واسطے اموخت
قواعد سپاہی سواروں کے

The work of which this is a translation was published by the War Office, June 1798, as an explanation of the "Regulations for the Formations and Movements of the Cavalry,"

which was published 17th June, 1796. The Hindustani translation was made for the use of officers employed in command of regiments of Native Cavalry under the East India Company.

It consists of two parts, divided into chapters (Bāb), each chapter being furnished with an explanatory diagram, carefully drawn and neatly painted in colours. Part I., in thirteen Bābs, deals with the rules for the formation and wheeling of a squadron; Part II., in nineteen Bābs, explains the practical application of these rules. At the end (foll. 91b—105b) are the Words of Command which occur in the work.

30.

Add. 19506.—Foll. 125; 10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$; 13 lines, 4 $\frac{1}{2}$ in. long; written in large Nestalik, apparently in the beginning of the 19th century.

خوانِ الوان

An Indian cookery-book, by Saiyid Hamid al-Dīn, Bihārī.

کورون شکر اور احسان اس خالق کے کہ
جسکے خوان احسان سے ہر ایک خاص و عام کو

Beg. The author states in the prologue that he made this translation, at the request of Mr. John Gilchrist, from a work (possibly in Persian) entitled *Khwān i alwān*, substituting in the designation of the chapters the word *Khwān* for *Bāb*. He then enumerates the chapters (*Khwān*), twenty-four in number, comprised in the work. The last chapter (fol. 115b) contains a list of words relating to cookery, with a short explanation of each.

They are not arranged alphabetically, but appear to have been written in the order in which they occur in the several chapters.

This work is not a translation of a popular cookery-book, described in the Persian Catalogue, p. 490a, which has been published several times.

31.

Or. 1880.—Foll. 170; 6 $\frac{1}{4}$ in. by 4; 9 lines, 2 in. long; written in Nestalik, about A.D. 1850. [SIR HENRY M. ELLIOT.]

I. Foll. 2—134. *Iṣṭilāhāt i Ṣūfiyah*. A glossary of Ṣūfi terms in Persian. See the Persian Catalogue, p. 997b.

پہلی نامہ

A collection of riddles in verse.

The MS. contains 150 enigmas and charades in verses of two to six lines, the answer to each being written in red ink as the heading to the verse. The Hindustani contains a large admixture of Hindi words, several of the enigmas being entirely in that language. The first is headed:

پہلی در حمد الہی جل جلالہ و عز شانہ

کجرا
“a bracelet” (fol. 168b), is a specimen of those contained in the work:

آدھا بکرا سارا ہاتھی

ہاتھ بندھا دیکھا یک ساتھی

“I saw clasped on the hand of a companion half a he-goat (i.e. the syllable ل with the whole of an elephant” (i.e. the word لج, a synonym for ہاتھی).

PHILOLOGY.

LEXICOGRAPHY.

32.

Royal 16, B. III.—Foll. 23; 12½ in. by 8; a volume of miscellaneous contents.

[THOMAS HYDE.]

Foll. 7—9; 12 in. by 7½; about 33 lines, 4½ in. long; written by a European hand, apparently in the 17th century.

خالق باری

A rhymed vocabulary of Arabic and Persian words in common use, explained in Hindustani.

خالق باری سرجنہار واحد ایک بدا گرتار Beg.

This popular vocabulary is commonly called *Khālik Bārī*, from its beginning, and is generally ascribed to Amir *Khusrau*, possibly because the name *Khusrau* occurs in the last line in the printed editions, as follows:

مولوی صاحب سرن بناء گدا به کاری خسرو شاه

Several editions have been lithographed at the native presses. The arrangement of the lines in this MS. differs from that of the printed editions. See Sprenger, Journal of the Asiatic Society of Bengal, vol. xxi., p. 519, and Biblioth. Sprenger, no. 1003.

33.

Royal 16, B. XIII.—Foll. 41; 10½ in. by 6½; 18 lines, 3¾ in. long; written in Nestalik, on English paper, in the 17th century.

[THOMAS HYDE.]

I. Foll. 2—32. A rough alphabetical vocabulary containing Persian verbs conjugated

through their main forms, with the Hindustani equivalent written under each.

آمدن آمدہ بیاید می آید خواهد آمد
آونان آیا آوی آوتا ہی آویگا

کتاب آمدن

II. Foll. 33—41. A list of common Persian words arranged by order of subjects, with interlinear Hindustani translation.

34.

Or. 1840.—Foll. 293; 5½ in. by 3½; 13 lines, 2 in. long; written in Nestalik, about A.D. 1844.

[SIR HENRY M. ELLIOT.]

Extracts from fifty-one Persian MSS.

غرائب اللغات

A glossary of Hindustani words, in alphabetical arrangement, mostly of Hindi origin, with explanations in Persian, by Sirāj al-Dīn 'Alī Khān, poetically surnamed Ārzū.

سبحانک لاء علم لاء الا ما علمتنا

The author, a noted Persian and Hindustani poet, and a descendant of Shaikh Muḥammad Ghauṣ, of Gwalior, was born at Agra, A.H. 1101 (A.D. 1690). He settled in Delhi, A.H. 1132, and proceeded thence to Lucknow, A.H. 1168, where he received a pension from the Nawab Shujā' al-Daulah, and died the following year, A.H. 1169 (A.D. 1756). See the Persian Catalogue, pp. 501a and 1030a; Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 226; and Sprenger, Oudh Catalogue, p. 132.

The author states in the preface that this is simply a corrected edition of a work bearing the same title, originally written by "one of the elegant writers of India," يکی از فصحائے هندوستان

A short account of Ārzū and his works will be found in Beale's Biographical Dictionary, 2nd ed., p. 386.

35.

Add. 22128.—Foll. 99; $14\frac{3}{4}$ in. by 10; about 35 lines; written on stout English paper by a European hand, in the 18th century; much faded and discoloured by damp.

“A Vocabulary of words in English and Moorish.”

The authorship of this work is not known. The vocabulary is written on one side only of each page, which is ruled in three columns. The first column contains the English words in alphabetical arrangement, the second, their equivalents in Hindustani, or Moorish, as the language commonly spoken by the Muhammadans of India was termed in the 18th and the beginning of the 19th century. The Hindustani words are transliterated phonetically in Roman characters. The third column contains English synonyms, with other meanings of the Hindustani words, and notes, which are occasionally carried on to the blank page on the opposite side.

Prefixed to the vocabulary are a few simple rules of Hindustani etymology, with the heading “A Moors Grammar.”

36.

Or. 2447 and 2448.—Two uniform volumes, containing respectively foll. 326 and 296; $15\frac{3}{4}$ in. by $10\frac{1}{2}$; written on stout English ruled paper of 42 lines to the page, watermarked 1803, in two columns.

[REV. T. W. HUTHWAITE.]

A Hindustani-English dictionary.

The Hindustani words appear to have been written by a native hand, the English equivalents being subsequently filled in by the compiler. The origin of the words, whether

Arabic, Persian, or Hindi, is indicated by the initial letter of the language from which the word is taken, written in the Persian character in a separate column.

The first volume contains Hindustani words up to the letter *ज* inclusive, and consists of 1318 numbered columns. In the second volume, from the letter *س*, the pages are numbered instead of the columns, the MS. ending at p. 595.

The following pencilled note appears on the last page of the second volume: “Written by the late General Henry Huthwaite at the beginning of this century, while Interpreter at the Court of the Marquis of Hastings, Gov. Genl. of India. Rev. T. W. Huthwaite, 1882.” A similar, but somewhat shorter note, occurs also at the end of the first volume.

37.

Add. 18889.—Foll. 71; $9\frac{1}{2}$ in. by 6; 13 lines, 4 in. long; written in Nestalik; dated Nagpur, 26th Rabī' I., A.H. 1215 (Aug. A.D. 1800).

شمس البيان في مصطلحات هندوستان

A collection of Hindustani idioms, explained in Persian, by Muḥammad Isma'il, poetically surnamed Tapish.

بعد تحمید حضرت سخن افرین که زبان انسان را
بانواع مقاقدرت گویانی بخشیده

Mirzā Muḥammad Isma'il, who is familiarly known as Mirzā Jān, was the son of Mirzā Yūsuf Beg of Bukhara, a soldier by profession, and a descendant of Saiyid Jalāl al-Dīn Bukhārī. He was born at Delhi, but left that city and settled at Lucknow, where he took service under Mirzā Jahāndār Shāh (Jawān-bakht), the eldest son of the Emperor Shāh 'Alam. Subsequently he went to Bengal, and, according to Nassākh, was for a long time an associate of Nawab Shams al-

Daulah of Dacca. He afterwards went to Calcutta, and probably died there. He was alive in Sept. 1812, when a reward was awarded for a copy of the "Kooliyat i Tupish ; the poetical works of Mirza Jan, a living poet," at the "Eleventh Public Disputations" of the College of Fort William. See Roebuck's Annals, p. 339.

Tapish studied poetry under Muḥammad Yār Beg, Sā'il, and also under Khwājah Mīr Dard, and, according to Nassākh, was also well versed in Sanskrit. He is the author of a metrical translation of the Bahār i dānish, a Persian romance by Shaikh 'Ināyat Allāh. The last verse of the poem contains the chronogram باغ و بار, expressing the date of composition, A.H. 1217 (A.D. 1802). It was printed, after his death, at Calcutta, A.D. 1839. It has also been lithographed, Bombay, A.D. 1867, and Lucknow, A.D. 1872. Tapish is also said to have written a Rekhtah version of the romance Yūsuf o Zulaikhā.

Sheftah and Bātin spell the author's name in their Tazkirahs تپش, but in the Bahār i dānish it is spelt طپش, and Nassākh states that he had seen some Ghazals, in the author's own handwriting, in which his name is so spelt.

The present work consists of a number of idioms, peculiar to the Hindustani language as it was then spoken at Delhi, alphabetically arranged, with explanations in Persian, and quotations from the works of Hindustani poets in which the idioms occur. The author states in a Persian preface that he had written this work at Murshidabad, A.H. 1208 (A.D. 1793-94), at the request of Nawab Amīr al-Mulk Shams al-Daulah Ahmād 'Alī Khān Bahādur. It was printed at Murshidabad, A.H. 1265 (A.D. 1849).

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 219; Sprenger, Oudh Catalogue, p. 297; and Nassākh, Sukhan i shu'arā, p. 302.

38.

Or. 399.—Foll. 274; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 17 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik; dated 3rd Rajab, A.H. 1234 (May, A.D. 1819).

[GEORGE WM. HAMILTON.]

عجائب اللغات

A Hindustani-Pushtu dictionary, explained in Persian, by Ilahyār, son of Ḥāfiẓ al-Mulk Ḥāfiẓ Rahmat Khān, Bahādur.

لَمْدَهْ لَهْ ... بَعْدَ سَتَائِشْ جَنَابْ كَبِيرِيَّهْ جَلْ جَلْ
وَعَلَى

The author, a son of the celebrated Rohilla chief Ḥāfiẓ Rahmat, composed this work whilst at Bareilly, after the death of his brother Nawab Maḥabbat Khān, which occurred A.H. 1223 (A.D. 1808).

At the end of the work are several chronograms, by the author's son, Muḥammad Ibrāhīm Khān and others, giving A.H. 1228 (A.D. 1813) as the date of composition.

A notice of the author, and a full description of this work, will be found in the Persian Catalogue, p. 517a.

39.

Or. 2012.—Foll. 220; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 17 lines, 4 $\frac{1}{2}$ in. long; written in fair Nestalik; dated Meerut, 23rd Rabi' II., A.H. 1251 (A.D. 1835).

نخبة اللغات

A Hindustani dictionary explained in Persian, with Arabic equivalents, written in A.H. 1250 (A.D. 1834), by Muḥammad 'Alī, surnamed Ṣadr Amīn, B. Saiyid Ahmād 'Alī Khān al-Kabā'i al-Badāyūnī.

ستایش و نیایش مر خالقی را که افراد و احاد

For a description of this work see the Persian Catalogue, p. 997b.

GRAMMAR.

40.

Add. 7045.—Foll. 167; 10 in. by $7\frac{3}{4}$; a volume containing miscellaneous grammatical treatises. [MRS. M. B. WILLIAMSON.]

Foll. 144—167; loosely written by a European hand, on English paper, in the 18th century.

“Rudiments of the Hindostan Language,” containing elementary rules on etymology, with a few dialogues, and a translation from the Persian of the first tale in the *Tūtī-nāmah*, or “Tales of a Parrot,” in English and Hindustani.

The author of this grammar is not known.

The volume bears the book-plate of the Rev. John Hadden Hindley. The following title is written on the fly-leaf by a different hand: “The Persian Moonshee’s Manual for teaching the rudiments of the Hindoostanee Language. Hindoostanee and English.”

41.

Add. 5656.—Foll. 27; $9\frac{1}{2}$ in. by $6\frac{3}{4}$; about 15 lines, written in the 18th century.

[N. B. HALHED.]

A fair copy of the preceding MS. The Hindustani words are in the handwriting of a native scribe. On the fly-leaf is written “Grammar of the Moors or Hindostany.”

PROVERBS.

42.

Or. 3224—3226.—Three uniform volumes, containing respectively foll. 539, 550 and 286; 12 in. by $7\frac{1}{4}$; 17 lines, 5 in. long; written in neat Nestalik, with ruled margins, apparently in the 19th century.

ممتاز الأمثال

A collection of proverbs, with illustrative tales, compiled by *Faiż ‘Alī Khān*, Nawab of Jhajhar.

Beg. تعریف بیشمار اوس پروردگار کو سزاور ہی
کہ جسے تمام مخلوقات اپنے میں انسان کو

Nawab Faiz ‘Alī Khān, whose titles are *Āṣaf al-Daulah Muntāz al-Mulk*, *Hizbar i Jang*, and whose poetical name is *Mumtāz*, was the grandfather of *Nawab ‘Abd al-Rahmān Khān*, of Jhajhar, who was hanged at Delhi in 1857 for rebellion during the Mutiny.

These three volumes contain a total number of 2979 proverbs, popular sayings, and idioms,

the origin or application of each of which is illustrated by tales or poetical quotations. The work has been written progressively. Having completed the first volume (742 tales), the compiler made a fresh collection of proverbs and illustrative tales in a second volume (nos. 743 to 2509), and a still further collection in a third volume, which ends unfinished at no. 2979. The tales in the last two volumes are considerably abridged.

A carefully prepared index is prefixed to each volume. The proverbs are arranged in a rough alphabetical order by their initial letters, each being neatly written in a ruled square, with three references superscribed in red ink. The first gives the number of the tale in which the proverb occurs; the second its position, *i.e.* if the proverb is quoted at the beginning of the tale it is indicated by the letter س, and if introduced in the course of the tale, by the letter د. The third reference is to the number of the page in the volume.

POETRY.

POETS OF THE DECCAN.

43.

Add. 26528.—Foll. 49; 10 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$; 15 lines, 3 $\frac{1}{2}$ in. long; written in Nestalik, apparently in the 18th century.

[W.M. ERSKINE.]

قصہ شاہ بہرام و بانو حسن

The story of Bahrām, King of Persia, and the fairy Bānū Ḫusn. A Maṣnawī in Dakhni verse, by Daulat.

Beg. الہی جگت کارنہار توں
غربیان بتیمان کا اودھار توں

The prologue contains short ascriptions of praise to God, Muhammad, the four Caliphs, and Shāh ‘Ālam, the author's spiritual adviser (پیر). The hero of this fairy-tale, Prince Bahrām, is generally known by the name Bahrāmgor, from his fondness for hunting wild asses (گور) and other animals. The story deals with his strange adventures in the country of Dew i safed, the king of the dews, or demons, and his falling in love with, and eventually marrying, Bānū Ḫusn, a fairy who used to frequent the palace gardens.

The story, as stated in the prologue, is taken from the Persian. (See Persian Catalogue, p. 877b.) An Urdu prose version by Farkhand ‘Alī, first printed at Delhi, A.D. 1868, has gained great popularity. There are also two translations in Panjabi verse, one by Gopāl Singh, the other by Imām Bakhsh.

There is another version of this romance, also in Dakhni verse, written A.H. 1081 (A.D. 1670-71), by a poet called Tab‘ī (see no. 50, art. ii.), which bears the title of Kisṣah i Bahrām o Gulandām. Sprenger

(Oudh Catalogue, p. 608) notices a copy of another version, in Rekhtah, composed by Shāh Ḫusain Ḥakīkat in A.H. 1225 (A.D. 1810).

No record of the author of this MS. has been found. His Takhalluṣ, the number of distichs in the poem (1400), and the date of the completion of the work, A.H. 1050 (A.D. 1640), are given in the author's epilogue.

44.

Add. 26534.—Foll. 128; 8 $\frac{1}{8}$ in. by 5 $\frac{1}{2}$; 12 lines, 3 $\frac{1}{2}$ in. long; dated 7th August 1807.

[W.M. ERSKINE.]

બેઠુરામગોર પાદશાહનો કીશો

The same work, in Gujarati characters.

This copy, which was written for Mr. Erskine, is from an imperfect MS. It begins in the middle of the prologue (fol. 3b, line 10 of the preceding):

નૂભાં પર બચ્ચન ઉદ્દે આતા ચલા
દુઅં મારભૂન જૂથાતર બનાતા ચલા

It is also imperfect at the end, breaking off at line 12, fol. 48b of the preceding MS.

In this copy the poem is divided into cantos, each with a Gujarati heading in red ink.

Copyist: Rustamjī Pālanjī, રસ્તામજી પાલનજી.

45.

Or. 1059.—Foll. 191; 6 $\frac{1}{2}$ in. by 4 $\frac{1}{4}$; 11 lines as far as fol. 115, then 13 lines, 3 $\frac{1}{4}$ in. long; written in Naskhi, with ruled margins, apparently in the 18th century.

گلشن عشق

The story of Prince Manohar, and Madhu-mālatī. A Maṣnawī in Dakhani verse, by Nuṣratī.

Beg. صفت او سکی قدرتکی اول سراون
دھریا جسنسے یو گلشن عشق ناو

Nothing is known of the author, except that he was a Brahman poet of the Deccan, who wrote under the *Takhalluṣ* Nuṣratī, and was a favourite and associate of 'Alī 'Ādil Shāh II., of Bijapur, who ascended the throne A.H. 1067 (A.D. 1656), and died A.H. 1083 (A.D. 1672).

The romance is preceded by a long prologue, in which is a eulogy of the author's patron, the Sultān of Bijapur. The first page of the MS., consisting of six distichs, is missing, but has been supplied on an additional leaf, by a different hand, in *Nestalik*. The MS. is imperfect, the latter part of the epilogue being wanting. The last two folios are written by another hand, in *Shikastah-āmez*.

Copies of this work are to be found in the Bodleian library (also imperfect) and in the Library of the Royal Asiatic Society, London. The latter is dated 7th Rabī' I., A.H. 1164 (Jan., A.D. 1751). See also Stewart's Catalogue, p. 179; Sprenger, *Oudh Catalogue*, p. 630; and *Garcin de Tassy, Litt. Hind.*, 2nd ed., vol. ii., p. 485.

The date of composition, A.H. 1068 (A.D. 1657-58) is expressed in the following chronogram, found in a copy of this work mentioned by Sprenger:

کہا اسکی تاریخ یو هجرتی
مبارک یو ہی ہدیہ نصرتی

46.

Add. 26527.—Foll. 220; 9 in. by $5\frac{1}{4}$; 14 lines, 4 in. long; written in *Naskhi*, with ruled margins, apparently in the 18th century.

[W.M. ERSKINE.]

علی نامہ

An historical account of the reign of 'Alī 'Ādil Shāh II., of Bijapur, by Nuṣratī. See the preceding work.

حمد اول ہی خدا کا کہ جنتے روز ازل
دیا ہی ہمت مردان کوں جو توفیق سو بل

This poem, written in Dakhani verse, consisting chiefly of Maṣnawīs, with a few Ḳaṣidahs and *Matla*'s, contains a eulogistic account of the deeds of the Sultān 'Alī 'Ādil Shāh I., written during the reign of that monarch (A.H. 1067-83).

A copy of this work is mentioned in Stewart's Catalogue, p. 178, but is erroneously described as relating to 'Alī 'Ādil Shāh I., instead of to the second monarch of that name.

The following note is written on the flyleaf: "For Mr. Erskine. Alee Nama, a poem by Nusserittee."

47.

Or. 86.—Foll. 140; $9\frac{1}{2}$ in. by $5\frac{1}{2}$; 13 lines, 4 in. long; written in *Naskhi*, with ruled margins; dated 10th Muharram, A.H. 1159 (Feb., A.D. 1746).

قصہ سیف الملوك

The romance of Saif al-mulūk, the son of the King of Egypt, and Bādī' al-Jamāl, the Princess of China. A Maṣnawī in Dakhani verse, by Ghauwāṣī.

الہی جگت کا الہی سو توں
کرنہار جم بادشاہ ہی سو توں

The author, who is only known by the above *Takhalluṣ*, was a Shī'ah poet who lived in the time of 'Abd Allāh Kūtb Shāh, Sultān of Golconda, in Haidarabad (who reigned A.H. 1020-1083). He is also the author of a Dakhani translation of the *Tūtī-nāmah* (see no. 54, art. ii.).

This popular romance is probably taken from the Persian version of one of the Arabian Nights tales (see the Persian Catalogue, p. 764b). Two Panjabi versions have been published, one by *Lutf 'Alī*, the other, entitled *بَدِيعُ الْبَلَالِ*, by *Imām Bakhsh*. There is also a Sindhi version by *Bahār Bapar* and *'Abd al-Rahmān*, and one in Pushtu by *Aḥmad*. *Garcin de Tassy* also notices a prose version of this romance by *Maṇṣūr 'Alī*. (See *Litt. Hind.*, vol. ii., p. 278.)

The prologue contains poems in praise of God, *Muhammad*, the four Caliphs, *Abū Bakr*, *'Umar*, *'Uṣmān*, and *'Alī*, of *'Abd al-Kādir*, *Jilānī*, and other saints, and of the *Sultān* *'Abd Allāh*.

The volume contains sixteen full-page miniatures, and 187 smaller ones, several of which occupy half a page or more.

The author introduces his name in the eighteenth couplet of the first poem (fol. 1b) :

غواصِی جو تمجِ دار کا خاک ہی
تیری باشکا مُحض خا شاک ہی

This work was printed at Bombay, A.H. 1290 (A.D. 1873). The latter part of the printed edition differs somewhat from this MS., and contains some additional verses.

48.

Or. 2716.—Foll. 81; 10½ in. by 6¾; 15 lines, 5½ in. long; written in bold Nestalik; dated 21st Ṣafar, A.H. 1207 (Oct., A.D. 1792).

[DR. BURNELL.]

قصہ رضوان شاہ و روح افزا

The story of *Rizwān Shāh*, Prince of China, and the fairy princess *Rūh-afzā*. A *Maṣnawī* in Dakhni verse, by *Fā'iz*.

اول نام حق کا لے بولون سخن
بندھون اوسکی توحید کھولون سخن

The author, of whom no record has been found, introduces his *Takhallus* in the prologue (fol. 5b), and states that he composed this romance in Dakhni verse from a Persian work in prose.

The date of composition, A.H. 1094 (A.D. 1683) is given in the following lines at the end :

اتھا جسوقت مال ھجرت هزار
اومن اوپر نود اوسکی اوپر چهار
ھوا قصہ رضوان شہ تمام
نبی ھور علی پر هزاران سلام

Garcin de Tassy notices a prose version of this romance by *Ashk*, entitled *Gulzār i Chīn*. See *Litt. Hind.*, 2nd ed., vol. i., pp. 239 and 439; also *Stewart's Catalogue*, p. 179, and *Sprenger, Oudh Catalogue*, p. 606.

Appended to the MS. is a specimen page and title-page of an edition of this work, edited, with a running glossary in Urdu, by Major M. W. Carr, and printed in Madras, A.D. 1870. On the title-page is written the following note: "Major Carr was drowned nr. Goa, Janry. 13, 1871, and nothing more was printed." On the fly-leaf appears the following note by Dr. Burnell: "This is a poem in Dakhni Hindusthānī and is the text wh. Major Carr proposed to edit. This MS. is from his Library. A. B."

49.

Or. 2717.—Foll. 67; 8 in. by 5; 9 lines, 3½ in. long; written in Nestalik on different coloured sheets of paper; dated Mysore, A.D. 1870.

[DR. BURNELL.]

قصہ بیبی مریم

The story of the Virgin Mary.

This work, in Dakhni verse, of unknown authorship, contains the story of the Virgin Mary and the birth of Christ, as narrated in

the Koran. At the concluding part of the poem there is a short account of some of the miracles of Christ.

This copy appears to have been made from an imperfect MS., and commences :

ششم باب ایمین کہون با صفات
ہین عیسیٰ کے اوسین کیتک معجزات

An edition of this poem, in modern Hindustani verse, was made by 'Ali Bakhsh, who is also called Saiyid Barakat 'Ali, in Shawwāl, A.H. 1290 (Dec., A.D. 1873), and was lithographed in Bombay, A.H. 1296 (A.H. 1879). The original text of this work has been very closely retained, the main difference being the substitution of Urdu words and inflections for Dakhani.

Another Dakhani poem on the same subject, written by Ghulām Ahmad, was published at Madras, A.D. 1870 (?), as one of a collection of eight poems entitled *مجموعۃ تقصص*.

Garcin de Tassy mentions a copy of this poem. See Litt. Hind., 2nd ed., vol. iii., p. 469.

Copyist: میر معین الدین

On the inside of the cover is a note by Dr. Burnell, dated Jan. 1872, stating that Major Carr (who was drowned at Goa in 1871) had intended to edit this text.

50.

Add. 10590.—Foll. 178; 8 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$; 14 and 17 lines, 3 $\frac{3}{8}$ in. long; written in Naskhi, apparently in the 18th century.

I. Foll. 1—26. جنگ نامہ حیدر

An account of the wars of 'Ali, the son-in-law of Muhammad. A poem in Dakhani verse, by Saiyid Ashraf.

Beg. خداوند اکبر ہی صاحب کریم
کہ جسکا محمد ہی نائب مقیم

The author introduces his name at the end of the poem, and states that it contains 806 distichs, and was written in A.H. 1125 (A.D. 1713).

II. Foll. 27—73. قصہ بہرام و گلندام

The story of Prince Bahrām and Gulandām : a Maṣnawī in Dakhani verse, by Tabī.

Beg. الہی یو طبیعی تیرا داس ہی
دے ایمان اسکو تیرا آس ہی

For another version of the fairy story of Bahrāmgor and Bānū Ḫusn, see no. 43. In this work the heroine Gulandām is a princess of India, instead of the fairy Bānū Ḫusn. See the Persian Catalogue, p. 734a.

The author, of whom nothing is known, states in the concluding lines of the poem that it contains 1340 distichs, and was composed in forty days, A.H. 1081 (A.D. 1670-1671). The work is dedicated to Shāh Abū al-Hasan, the last of the Kūtb Shāhī Sultans of Goleconda. As this monarch did not ascend the throne of Haiderabad till A.H. 1083, it is possible that the prologue was written some time after the poem.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 194, and Sprenger, Oudh Catalogue, pp. 639 and 643.

Copyist: سید مظفر

III. Foll. 74—178. هشت بہشت, or "The Eight Paradises."

A poem on the loves of Bahrām, apparently in imitation of Amīr Khusrau's Persian poem bearing the same title, by Muḥammad Shāh.

سراؤن تجھے جو تون ہی پاک معبد
ہوا سب خلق و عالم تجسون موجود

The author gives his name in the epilogue (fol. 177b), and states at the end of the poem that the work consists of 3250 distichs. The poem bears no date, but in the prologue there is a eulogy on the author's patron, Muḥammad 'Ādil Shāh of Bijapur, who reigned A.H. 1036—1067 (A.D. 1626—1656).

51.

Add. 24056.—Foll. 134; 8 in. by $6\frac{1}{4}$; 11 lines, $3\frac{3}{4}$ in. long; written in Nestalik, with ruled margins; dated بُوين پلی, near Haidarabad, 29th Rabī' I., A.H. 1243 (20th Oct., A.D. 1827).

دیوان ولی

The Dīwān of Walī.

گیتا ہون تیرے نام کون میں ورد زبان ۶
گیتا ہون تیرے شکر کون عنوان بیان ۶

Shāh Walī Allāh, poetically surnamed Walī, the most celebrated of the poets of the Deccan, was a native of Ahmadabad in Gujarat, and a descendant of the saint Shāh Wajīh al-Dīn, in praise of whom he has written a Kaṣīdah and a Tarjī'band poem. There appears to be some uncertainty as to his real name, for, though the majority of native biographers call him Shāh Walī Allāh, he is called Wali Muḥammad by some, and Shams Wali Allāh by Āzād, Karim, and one or two others. Muḥammad Manzūr, the editor of his Kulliyāt, Bombay, 1874, styles him Muḥammad Walī al-Dīn in the colophon, and Ṣaghīr, the author of the Tazkirah Jalwah i khīr (see p. 79), is of opinion that his name was Shams al-Dīn, as given in the following distich of the author's Dīwān (fol. 11a).

هر طرف ہی جگ میں روشن نام شمس الدین کا
چین میں ہی شور تیری آبروئی چین کا

It is, however, highly improbable that the poet should use such laudatory language when speaking of himself; the allusion is clearly to some other well-known personage. Mir Taķī states in his Tazkirah, Nikāt al-shū'arā, that Walī was born in Aurangabad, but this is generally acknowledged to be a mistake.

Walī visited Delhi about the year A.H. 1112 (A.D. 1700), during the reign of the Emperor Aurangzīb, and there became a pupil of Shāh

Sa'īd Allāh, Gulshan, a celebrated Persian poet (who died about A.H. 1140 or 1141). At his suggestion Walī began to imitate the Persian poets in writing a Dīwān in Hindustani, a style of poetical composition which till then had not been attempted by any Hindustani poet. He appears to have returned to his native country and there completed the Dīwān, after which he went back with it to Delhi, in the third year of the reign of Muḥammad Shāh, i.e. A.H. 1134 (A.D. 1722). See Āzād, Āb i ḥayāt, p. 93. Beale, in his notice of this poet under the names Walī and Hātim (Biographical Dict., 2nd ed., pp. 414 and 159), states that Walī took his Dīwān to Delhi "in A.D. 1720, A.H. 1132." He does not, however, give any authority for this statement. No other particulars are known of the life of Walī.

The Dīwān (or Kulliyāt) of Walī consists of Ghazals, arranged in alphabetical order, with several Mustazād, Mukhammas, Tarjī'band, Rubā'is, and other poems. They are written in the peculiar style of Hindustani spoken in those days, in which Hindi words greatly predominate, with inflexional forms now quite obsolete.

The Dīwān, edited by Garcin de Tassy, was printed in Paris, 1834, followed by a French translation of several of the poems, with notes, and an account of the author, Paris, 1836. Muḥammad Manzūr published a lithographed edition in Bombay, 1874, and another edition, by Munshī Nawal Kishore, was printed in Lucknow, 1878, from a MS. in the library of Nawab Muḥammad Mardān 'Alī Khān, formerly Dīwān and Prime Minister of Marwar. To this edition was subsequently added an appendix in 1880, containing some additional Ghazals under the letters I and J, and a Kaṣīdah, which were supplied by Mr. Hoey, formerly City Magistrate of Lucknow.

The present MS. contains only the Ghazals, the arrangement of the verses of which differs from that in the printed editions.

There is a copy of the *Dīwān* in the Bodleian Library. Copies are noticed in Sprenger's Catalogue, p. 641, as also of a *Maṣnawī* by Wali, entitled *قصة رن*, which does not appear in any published edition of his works.

For the principal notices of this poet see Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 281; Āzād, *Āb i ḥayāt*, p. 89; and the Allahabad Review, vol. ii., no. 8, p. 111.

Copyist: محمد برهان الدين

52.

Or. 382.—Foll. 211; 9 $\frac{1}{2}$ in. by 6; 10 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik, with ruled margins, apparently at the close of the 18th century. From the royal library of Lucknow.

[GEO. WM. HAMILTON.]

کلیات زڈلناہمہ میر جعفر زتلی

The *Kulliyāt*, or Collected works of Zaṭalī.

Mir Muḥammad Ja'far, surnamed Zaṭalī, or "the Jester," was a native of Narnaul, and lived at Delhi during the reign of the Emperor Aurangzib (who died A.H. 1118, A.D. 1707) and of his successors Shāh 'Ālam and Farrukhsiyar.

The *Kulliyāt* of Zaṭalī consists of both prose and verse compositions, written partly in Persian, and partly in a style of Hindustani peculiar to himself, occasionally hardly intelligible. It consists of letters, satires, eulogies on the Emperors Aurangzib and Shāh 'Ālam, *Ghazals*, *Maṣnawīs*, *Kaṣīdahs*, witticisms and humorous pieces, and *Fālnāmahs*, or astrological treatises. Several of his works are of an indecent nature. The first piece is in Persian, and bears the title *مناظرة ملا ساھو و میر جعفر رحمت الله علیہ*. It begins:

رسائی کوش و هوش منیاں خدا

Amongst his poems are satires on Mirzā Zū al-Faḳār Beg, Kotwāl of Delhi (foll. 226 and 121b), and his daughter Chandah (fol. 17a); a satire on Muḥammad Kām-bakhshī, the youngest son of Aurangzib, who died in battle with his brother Shāh 'Ālam near Haidarabad, A.H. 1119, A.D. 1708 (fol. 110a); a eulogy on Aurangzib (fol. 172b), and an elegy on his death (fol. 184a); also eulogies on Shāh 'Ālam (fol. 187a).

The *Kulliyāt* was lithographed in Bombay, 1853 and 1857, and in Delhi, 1873. In these editions the arrangement of the various compositions differs from that in this MS. The author's *Takhalluṣ* is variously spelt as زتلی, زتلی, and رطلی.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 337.

53.

Or. 381.—Foll. 92; 9 $\frac{3}{4}$ in. by 6; 13 lines, 3 $\frac{3}{4}$ in. long; written in Nestalik, with ruled margins, apparently about the beginning of the 18th century. [GEO. WM. HAMILTON.]

دیوان یکرو

The *Dīwān* of Yakrū.

ہی ذکر تیرا جب ستی اکسیر دلان کا
مجھے قلب کی تئیں حکم ہی تب نقدروان کا

No record has been found of this poet, except that his name was 'Abd al-Wahhāb, and that he was a pupil of Shāh Najm al-Dīn, Ābrū, of Delhi (who died about the middle of the 12th century A.H.).

The *Dīwān* consists of *Ghazals* in alphabetical arrangement, written in the archaic form of language peculiar to the earlier Hindustani poets. A few miscellaneous poems are appended.

A copy of this work, with a different beginning, is mentioned by Sprenger, Oudh Catalogue, p. 642.

II. Fol. 61b. دیوان مبتلا

The Dīwān of Mubtalā.

اوں مکھ کی خوبی چاکل للا سین کھونگا
انکھیاں کی صفت رکس شہلا سین کھونگا

‘Ubaid Allāh Khān, whose Takhallus is Mubtalā, does not appear to be noticed in any of the Hindustani Tazkirahs. His name, as also that of his father, Mīr Jumlah, is supplied by the copyist at the end of the MS., as follows : تمت تمام شد دیوان ریخته عبید اللہ خان تخلص مبتلا پسر میر جملہ بتاریخ نوزدهم شعبان المظہم در عهد احمد شاہ بادشاہ ابدالی

This Mīr Jumlah was probably the Shūbedār of Bihar of that name, who died in the thirteenth year of the reign of the Emperor Muḥammad Shāh, *i.e.* A.H. 1144 (A.D. 1731). See Beale’s Biographical Dict., 2nd ed., p. 251.

These two Dīwāns are written by the same hand. According to the subscriptions by the copyist at the end of each Dīwān, it appears that the first was written on the 12th, the second on the 19th, of Sha’bān (the year not given), during the reign of Alīmad Shāh Abdālī, *i.e.* between the years A.H. 1170 (A.D. 1757), when Shāh Durrānī assumed the throne of Delhi, and A.H. 1174 (A.D. 1761), when he returned to his own country, after the battle of Panipat.

54.

Add. 26529.—Foll. 196; 9 in. by $4\frac{3}{4}$; 13 lines, $3\frac{3}{4}$ in. long; written in inelegant Nestalik, and dated A.H. 1170 (A.D. 1756-57) and 1172 (A.D. 1759). [W.M. ERSKINE.]

I. Foll. 1—31. Tales of a merchant’s wife and her lovers, in Dakhani verse, by Saiyid ‘Abd Allāh, poetically surnamed Kiyāsī.

قصہ کتنا ہون میں عجب ہر سخن گوہر سار کا
کیسے کری ہی چہند او دیکھو تمانشانار کا

These tales, which do not appear to have any title, deal with the unfaithfulness of a

merchant’s wife during her husband’s absence, and are probably written in imitation of the Totā-kahānī, or “Tales of a Parrot.” The author has given his name and Takhallus, and the date of composition, 11th Shawwāl, A.H. 1164 (Sept., A.D. 1751), in the epilogue, in the following lines :

انها سن ایگیارا سو چوست ویہ سال
بتاریخ ایگیاراوما ماه شوال
سیدی عبد الله نے یو قصہ بنا
کیا خوش سننہار کتین سنا
سیدی عبد الله کرکے میرا ہی ناون
تخلص قیاسی ککرداں [?] ناون

A Persian Rubā‘ī, by a different hand, is scribbled in Shikastah at the end of the poem.

II. Foll. 32—194. طوطی نامہ

The Tales of a Parrot. A Maṣnawī in Dakhani verse, by Ghauwāṣī. See no. 47.

خدایا جو دانا ہی توں غیب کا
ہی سنار بندیان کیری عیب کا

These tales were translated from the Persian Tūtī-nāmah of Ziyā’ī Nakhshabī (see the Persian Catalogue, p. 753a) during the reign of Sultan ‘Abd Allāh Ḳutb Shāh of Golconda (A.D. 1611—1672). The prologue contains a long eulogy of this sovereign.

Ghauwāṣī has introduced his name in a distich, which is repeated at the end of each tale. The date of composition, 1st Rajab, A.H. 1049 (Oct., A.D. 1639) is stated in the author’s epilogue (fol. 193b) in the following lines :

ہوئی بخشش حضرت تے جب مجھہ مدد
دیا مین اسے تو رواج اس سند
برس یک هزار ہور چالیس پہ نو
ہوئی تھی یو موتیان پرویا ہون تو
اطافت بھری مشنوی یو عجب
مرتب کیا خوش مین پہلی رجب

The whole of the MS. has been copied by the same hand. The first work is dated A.H. 1170; the second, 22nd *Zi'lka'dah*, A.H. 1172.

Copyist: شیخ ابو محمد قادری

On fol. 1b is a pencilled note, apparently taken from a notice of a copy of this work in Stewart's Catalogue, p. 180, which runs as follows: "Author, Avary. Dedicated to Sultān Abd Allah Cutb Shāh, . . . 1653." See also Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 494, and Sprenger, Oudh Catalogue, p. 608.

55.

Add. 26530.—Foll. 57; 8½ in. by 6½; written by different hands in various characters, apparently in the 18th century.

[W.M. ERSKINE.]

I. Foll. 3—31. قصہ لعل و گوہر

The story of Prince Ruby and Princess Pearl. A Maṣnawī in Dakhani verse, by 'Ājiz.

Beg. الہی دے مجھ سے رنگیں بیانی
عطایاں کر مجھ کو یاتقوت معافی

This love-story has been lithographed, as one of a collection of tales in verse, Bombay, 1872, and Madras, 1873.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 168, and Sprenger, Oudh Catalogue, p. 599.

II. Foll. 33—38. شوہر نامہ

A treatise, in Dakhani verse, on the duties of husbands and wives, according to the Muhammadian law, by Ṣābir.

Beg. اول حمد بولوں میں کرتار کا
دھنئے ہی او دو جگ کے سینسار کا

The author's poetical name, Ṣābir, the number of distichs in the poem, 125, and

the date of composition, A.H. 1156 (A.D. 1743) are stated in the epilogue.

Prefixed to the poem are three distichs by a different hand. The date of transcription, Jumāda I., A.H. 1187 (A.D. 1773), is given in the colophon.

Copyist: سید عبد اللہ ساکن دامت

III. Foll. 39—48. A religious poem, written in Naskhi, in an obscure form of Dakhani. There are several emendations and marginal notes by a different hand.

On the last page is a medical prescription in Persian.

IV. Fol. 49. A few distichs in Persian and Hindustani. In a note in Mr. Erskine's handwriting on fol. 1b, which gives the contents of this volume, these poems are said to be by "Hafiz Daood of Bombay."

V. Fol. 50. A Persian Ghazal by Muḥammad Salim, whose Takhallus is Miskīn.

VI. Fol. 51. A Hindustani poem, also said to be by "Hafiz Daood of Bombay."

VII. Foll. 52—57. A fragment of a Maṣnawī in Dakhani verse, by Ghauwāṣī (see no. 47). This incomplete MS. contains eulogies on Muḥammad, 'Alī, the four Caliphs, the saint 'Abd al-Kādir Jilānī, and the poet's patron, Sultan 'Abd Allāh Kutb Shāh of Golconda. The author's name occurs in fol. 57a. The poem begins:

اول حمد واجب ہی کرتار کا
دو عالم کا وارت خریدار کا

56.

Add. 18423.—Foll. 146; 10 in. by 6½; 11 lines, 4½ in. long; written in Nestalik, and dated 11th Rajab, 1188 (A.D. 1774).

[W.M. YULE.]

A collection of four tales in Maṣnawī verse, by Roshan 'Alī.

قصہ لعل و هیرا

The story of Prince Ruby and Princess Diamond.

This romance has been apparently copied from an imperfect MS. It begins abruptly:

کہ اورنگ منصف کا عادل ہی تو
او کشور دو عالم کا عامل ہی تو

قصہ راجا چترمکت و رافی
چندرکرن

The story of Rājā Chitramukut and Rānī Chandrakiran.

بھی کرتا ہوں میں دل کو تسلی
جدھر دیکھو اودھر اسکی تجھی

For a prose version of this romance, written by Munshī Saman La'l in A.D. 1847, see no. 80.

قصہ طوطا و مینا

The story of the parrot and the "mainā."

بنام خداوند بخشندہ ہا
شنو شرح این قصہ بندھا

At the end of this poem appears the date of transcription, A.H. 1188.

قصہ جمجمہ

The story of King Jumjumah and the miracles worked on him by Christ.

الہی لاشریکی فرد یکتا
گورہی ہر کیا ہی لاست ہمتا

There is another metrical version of this story, written by Ahmad 'Alī of Sivarajpur, which has been lithographed at Lucknow and other places.

The title جنگ نامہ روشن علی is written on the fly-leaf, probably the title of another poem of Roshan 'Alī's, which might have originally formed part of this collection.

The first page of the MS. has the name "Claud Martin" stamped on it.

57.

EGERTON, 1039.—Foll. 334; 13½ in. by 8; 17 lines, 6 in. long; written in Nestalik, with ruled margins, apparently early in the 19th century.

کلیات سودا

The Kulliyāt, or Collected Works, of Saudā.

Mirzā Muḥammad Rafī', poetically sur-named Saudā, is universally considered to be the greatest of Hindustani poets. His ancestors were of Kabul, and followed the military profession. His father, Mirzā Muḥammad Shafī', left his native home, and settled as a merchant at Delhi, where Saudā was born, A.H. 1125 (A.D. 1713), according to Āzād (Āb i ḥayāt, p. 151). He was at first a pupil of Sulaimān Қuli Khān, Widād, and afterwards of Shāh Hātim (Shaikh Zuhūr al-Dīn). He also gained much experience in writing poetry by companionship with Sirāj al-Dīn 'Alī Khān, Ārzū, a Persian poet of considerable note (see no. 34). Saudā's compositions soon brought him into notoriety at Delhi, and he became a universal favourite at the court of the Emperor Shāh 'Ālam, who was himself a poet, and used to submit his verses to Saudā for correction.

Saudā left Delhi when about sixty years of age, and, after a short residence at the court of Nawab Bangash Khān of Farukhabad, he finally settled at Lucknow, A.H. 1185 (A.D. 1772), where he entered the service of Nawab Shujā' al-Daulah. On the death of the Nawab, his son and successor, Nawab Āṣaf al-Daulah, granted Saudā an annual stipend of Rs. 6000, and conferred on him the title of مالک الشعرا, or "Prince of poets." Saudā died at Lucknow A.H. 1195 (A.D. 1781) at the age of seventy, and was buried in that city. Nassākh (Ganj, p. 25) has written a chronogram in which the date of his death is expressed by the words سودا جوہر فضل.

Nāsikh also (see his *Kulliyāt*, p. 220) has the following chronogram:—

گفتہ سال وفاتش ناسخ
مشاعر ہندوستان واپیلا

The principal notices of Saudā are those of Muhammad Husain; Āzād in *Āb i ḥayāt*, pp. 151—183; Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 66; and the Allahabad Review, vol. iii., no. 4 (April, 1892).

Saudā was versed in all kinds of poetical composition, but chiefly excelled in satires, of which form of Hindustani poetry he is said to have been the originator, and in which he stands unsurpassed by any poet. According to Āzād, Saudā also wrote a prose translation of the Maṣnawī Shu'lah i 'ishk of Mir Taķī (see no. 63) and a Tażkirah of Hindustani poets. See *Āb i ḥayāt*, pp. 23 and 155.

The *Kulliyāt* of Saudā was first published in Calcutta, 1803, and in 1810 a volume of selections from that poet's works was printed under the editorship of Munshis of the College of Fort William. A revised edition, with additional Ḳaṣīdahs and *Ghazals*, was printed, Calcutta, 1847. An English translation of a portion of the selections, which had been prescribed as a text-book for the High Proficiency Examination in Urdu, was published by Captain Major Henry Court, Simla, 1872, and an edition of these poems, edited by Captain H. S. Jarrett, was printed at Calcutta, 1875.

Several editions of the *Kulliyāt* have been lithographed at Delhi and at Cawnpore, also selections from the Ḳaṣīdahs, at Agra, 1860, and at Lucknow, 1868.

The contents of this MS. are:—

I. Fol. 3b. Saudā's preface, written in Persian. See p. 51 of the Cawnpore edition of the *Kulliyāt*, of 1873.

ریفع ترین کلامی کہ رفت بخش دیباچہ
سخن تواند شد

II. Fol. 5b. *Diwān* of *Ghazals*, some in Persian, arranged alphabetically. Appended to the *Diwān* are *Fardīs*, or detached distichs, fol. 140b; *Rubā'is*, or quatrains, fol. 141b; and *Kit'ahs*, or chronogrammatic poems, fol. 143a. These constitute the fourth *Diwān* of the Cawnpore edition of 1873, contained in pp. 188—316.

مقدور نہیں اوسکی تجھی کی بیان کا
جو شمع سرایا ہو اگر صرف زبان کا

III. Fol. 150b. *Diwān* of Ḳaṣīdahs, a few of which are in Persian. These poems are held in great estimation, and consist chiefly of panegyrics of Nawab Āṣaf al-Daulah and of men of high rank at Delhi and Lucknow. These form the first *Diwān* in the Cawnpore edition of 1873, pp. 52—117.

ہوا جب کفر ثابت ہی وہ تمغائی مسلمانی
نہ ٹوئی شیخ سے زنار تسبیح سلیمانی

Appended to the *Diwān* are a few Maṣnawīs, fol. 235b; *Mukhammasāt*, or stanzas of five lines each, fol. 262b; and a *Tarjī-band* (called *Tarkīb-band* in this MS.) or satire on Mīr Zāhīk, the father of the famous poet Mīr Hasan, fol. 302a. The two last occupy pp. 323—368 in the Cawnpore edition.

IV. Fol. 307a. Maṣnawīs, consisting mostly of satires, with anecdotes, witticisms, and eulogies. These, with the Maṣnawīs alluded to above, form the second *Diwān* in the Cawnpore edition, pp. 117—174.

میرا دل نام پر اوسکی ہی شیدا
کیا ہی جننے حسن و عشق پیدا

V. Fol. 321b. Verses by Mīr, with amplifications by Saudā, and an introductory preface in Persian; a *Salām* poem, fol. 322a; two letters addressed to the poet Mīr, one in verse, the other in prose, fol. 326a; and a *Marsiyah*, fol. 327a. These compositions form the opening portion of the *Diwān* of *Marsiyahs* in pp. 369—379 (margin) of the

Cawnpore edition. The Persian preface appears to have been taken from an imperfect copy, as it begins abruptly in the middle.

The printed edition of the *Kulliyāt* contains, in addition to these works, a collection of *Pahelis*, or riddles, a large number of additional *Marsiyahs* and *Salāms*, a Persian *Dīwān*, and a work entitled 'Ibrat al-ghāfilin (see no. 59), also a collection of *Qaṣidahs* by pupils of *Saudā*.

The MS. has several additional verses on the margin, supplied by a later hand.

There is a copy of *Saudā*'s *Kulliyāt* in the Library of the Royal Asiatic Society, London. Other copies are noticed in Sprenger's *Oudh Catalogue*, p. 636, and Stewart's *Catalogue*, p. 181.

58.

Add. 16879.—Foll. 376; 15 in. by $8\frac{1}{2}$; 15 lines, $5\frac{1}{2}$ in. long; written in bold Nestalik, with ruled margins, apparently in the beginning of the 19th century. [W.M. YULE.]

The *Kulliyāt* of *Saudā*.

This beautifully written copy is virtually the same as the preceding, except that the poetical sections are arranged in a more convenient and systematic manner. Most of the poems also have headings in red ink.

Contents: Persian *Qaṣidahs* and *Ghazals*, fol. 1b. Hindustani *Qaṣidahs*, fol. 19b. *Dīwān* of Hindustani *Ghazals*, fol. 107b. *Fardiyyāt*, fol. 231b. *Rubā'iyāt*, with a few *Pahelis*, headed چنستان هندی, fol. 233b. *Muqattā'āt*, fol. 240b. *Mukhammasāt*, fol. 252b. *Tarjī'band* and *Wāsokht*, fol. 296b. *Maṣnawiyāt*, fol. 304b. Verses addressed to *Mīr Taqī*, with Persian preface, described in the preceding, fol. 356b. The preface in this copy is complete, beginning with حمد بليغى که

عندليب طبع يك گل پوره چن ابداع اوست

Copyist: محمد امین بیگ ساکن دهیلوئی

ديوان سودا
"Saudah's Diwan. Hindostanee and Persian."

59.

Add. 8922.—Foll. 247; 13 in. by $8\frac{1}{2}$; 13 lines, $4\frac{3}{4}$ in. long, with 20 lines in the margin; written in Nestalik; dated Ṣafar—Shawwāl, A.H. 1220 (A.D. 1805).

The *Kulliyāt* of *Saudā*.

This copy is divided into two parts. The poems are grouped together, some on the margin, others in the body of the page. There are no headings to the poems, so that they can with difficulty be identified.

The first part, foll. 1—211, contains the *Dīwān* of *Ghazals*, the *Qaṣidahs*, *Mukhammasāt*, *Rubā'is*, *Pahelis*, *Kit'ahs*, *Maṣnawīs*, and other minor poems. It also contains, on the margin of foll. 165b—192b, a copy of the poet's *عبرت الغافلين*, which is not included in the two preceding copies of his *Kulliyāt*. It is to be found on pp. 26—50 of the Cawnpore edition of 1873. It appears from the notice of this work given by the author of the *Āb i hayāt* (p. 168), and also from the work itself, that *Ashraf 'Alī Khān*, a native of Delhi, of noble patronage, had, after fifteen years labour, compiled a *Tazkirah* of Persian poets, and submitted the work to *Mirzā Muḥammad Fākhir*, *Makīn*, a well-known Persian poet of Delhi. *Makīn* found fault with the composition of the Persian verses quoted in the *Tazkirah*, and took the liberty of erasing and emending them throughout. Displeased at this, *Ashraf 'Alī Khān* took the manuscript with *Makīn*'s corrections to *Saudā*, who, incensed at this wholesale alteration of the poems of noted Persian authors, and disapproving of the emendations made by *Makīn*, wrote the 'Ibrat al-ghāfilin, in which he severely condemns *Makīn*'s conduct, and mercilessly exposes his ignorance of the Persian language, as shown, not only in his corrections to the *Tazkirah*, but also in passages of a Persian *Dīwān* which he had himself written.

The colophon to this part of the MS. is

dated Farukhabad, 24th Ṣafar, A.H. 1220 (24th May, A.D. 1805).

The second part, foll. 212—247, contains a collection of *Marṣiyahs* and *Salāms*, which, with others, are to be found on pp. 369—487 of the Cawnpore edition of 1873.

This part is dated 7th Shawwāl, A.H. 1220 (29th Dec., A.D. 1805).

60.

Add. 26526.—Foll. 205; 6½ in. by 4½; 11 lines, 2¾ in. long; written in small Nestalik, with ruled margins; dated 11th Rabī‘ I., A.H. 1212 (3rd Sept., A.D. 1797).

[WM. ERSKINE.]

A smaller collection of *Saudā*'s works.

Contents: *Dīwān* of *Ghazals*, fol. 2b. *Mukhammasāt*, fol. 85a. *Kitāhs*, and other minor poems, fol. 109a. *Kaṣidahs*, fol. 126b.

In the colophon the work is called *ديوان تابان*
مرزا محمد رفيع ... سودا

61.

Add. 14058.—Foll. 139; 8 in. by 4¾; 19 and 13 lines, 3¾ in. long; written in *Shikastah-āmez* and *Nestalik*, with occasional ruled margins and on tinted paper, apparently early in the 19th century.

Selections from the poems of *Saudā*.

I. Fol. 1a. Six *Maṣnawīs*, written in *Shikastah-āmez*. These are to be found on pp. 136, 138, 154, 134, 150 and 147 respectively in the Cawnpore edition of the *Kulliyāt*, published in 1873.

II. Fol. 14a. The *Kaṣidahs* of *Saudā*, with his preface in Persian. This part of the present work seems to have originally formed a manuscript distinct from the first part. It is evidently written by a different hand, and is in *Nestalik*. The preface is imperfect, wanting the first page. The MS. is also incomplete, and ends abruptly.

62.

Or. 14.—Foll. 116; 9½ in. by 6½; 13 lines, 4½ in. long; written in clear *Nestalik*; dated Surat, A.H. 1236 (A.D. 1821).

[DR. WILLIAM WRIGHT.]

The *Dīwāns* of *Saudā* and *Tābān*.

I. Fol. 5a. دیوان سودا

Another copy of *Saudā*'s *Dīwān* of *Ghazals*, to which are appended a few *Rubā‘is*, *Mukhammahs*, *Kaṣidahs*, and other miscellaneous poems.

II. Fol. 86b. دیوان تابان

The *Dīwān* of *Tābān*, consisting of *Ghazals*, arranged in alphabetical order.

ای مرد خدا تو ہی پرستار بیان ۶
مذہب میں میری کفر ہی انکار بیان ۶

Mir ‘Abd al-Haiy of Delhi, poetically sur-named *Tābān*, was of noble birth and a descendant of the saint ‘Ali Mūsā Rizāwī. He was a pupil of Shāh Hātim (Shaikh Zuhūr al-Dīn), and afterwards of Muḥammad ‘Ali, Ḥashmat. Leaving his native city he settled at Lucknow, and enjoyed the friendship of *Saudā*, who also corrected some of his verses. *Tābān* was specially noted for his extraordinarily handsome appearance, so much so that the Emperor Shāh ‘Ālam himself went to see him, and he became generally known by the soubriquet یوسف ثانی, or “Joseph the Second.”

Most biographers, including Āzād, state that *Tābān* died in early manhood, his death being commonly ascribed to dropsy, brought about by excessive drinking; but Lutf, in his *Tazkirah*, the *Gulshan i Hind*, written in A.H. 1215 (A.D. 1800), says that he knew him as an old man in Lucknow in A.H. 1201 (A.D. 1786-87), and that he then still retained the beauty for which he was so famous.

See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 192, and Āzād, *Āb i ḥayāt*, p. 141.

A copy of this work is mentioned by Sprenger, Oudh Catalogue, p. 639.

These two *Dīwāns* were copied at Surat for Jagat Narāyan Bhān and Kāshīnāth Bhān, the first on the 20th, the second on the 27th *Zi'lka'dah*, A.H. 1236, corresponding to the 18th and 25th Sept., A.D. 1821.

Copyist: سورج بھان

63.

Or. 378.—Foll. 226; 10 in. by $6\frac{1}{4}$; 19 lines, $4\frac{1}{2}$ in. long; written in *Nestalik*, with ruled margins; dated Delhi, 3rd April, A.D. 1863.

[GEO. WILLIAM HAMILTON.]

دیوان میر تقی

The First *Dīwān* of Mīr Takī.

تھا مستعار حسن سے اوسکی جو نور تھا
Beg. خورشید میں بھی اوس ہی کا ذرہ ظہور تھا

Mir Muḥammad Takī, whose poetical name is Mīr, and who is generally known as Mīr Takī, was the son of Mīr 'Abd Allāh, one of the nobles of Agra. On the death of his father, Mīr went to Delhi during the reign of the Emperor Shāh 'Ālam, and was supported and educated by his uncle Sirāj al-Dīn 'Ali Khān, Ārzū, a famous Persian poet of that city (see no. 34); but, owing to religious differences, Mīr being a Shī'ah and Ārzū a follower of the Hanafī persuasion, they became estranged, and Mīr went to Lucknow in the time of the Nawab Āṣaf al-Daulah, in a state of utter poverty. According to Āzād, he left Delhi in A.H. 1190 (A.D. 1776), but Lutf gives the date A.H. 1197 (A.D. 1783), and Sprenger also says it was "after 1196." The Nawab assigned to Mīr a monthly cash allowance of 200 or 300 rupees, which was also continued by his successor, Nawab Sa'ādat 'Ali Khān. Mīr died at Lucknow, A.H. 1225 (A.D. 1810), at the age of 100, according to Āzād, but about 80 according to Jahān (see no. 15, fol. 101b). Muṣḥafī,

when writing his *Tazkirah*, A.H. 1209 (A.D. 1794-95), says that Mīr was then about eighty years old (see no. 14, fol. 111b).

Nassākh expresses the date of his death, A.H. 1225, in the last line of the following chronogram (*Ganj i tawārīkh*, p. 26):

کہا میں نے یون سال ترحیل میر
مقیم گلستان جنت ہوئے

Nāsikh also supplies a chronogram on the same date in the line (اویلا مُرد شہ شاعران) (see his *Kulliyāt*, Lucknow, 1872, p. 221).

Mīr Taḳī was a voluminous writer, and his poetry is held in great esteem. His works consist of six *Dīwāns* of *Ghazals*, including a large number of *Maṣnawīs* and other poems, besides a *Dīwān* in Persian, and a *Tazkirah* of Urdu poets, also in Persian, entitled نکات الشعرا. See Sprenger, Oudh Catalogue, p. 175.

The *Kulliyāt* of Mīr (without the Persian *Dīwān* and *Tazkirah*) was published at Calcutta in 1811, a year after his death, "under the patronage of the College of Fort William, and edited by learned Moonshees attached to the College." In this edition the whole of his works have been re-arranged, the different kinds of poems taken from each of his six *Dīwāns* being separately grouped together. Lithographed editions of the *Kulliyāt* have been printed in Lucknow, 1867 and 1874. Copies are mentioned by Sprenger, Oudh Catalogue, p. 627.

Notices of Mīr have been given by Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 305; Āzād, Āb i ḥayāt, p. 208; and Sprenger, Oudh Catalogue, p. 175. See also Allahabad Review, vol. iii., no. 7 (July, 1892).

Contents: *Ghazals*, in alphabetical order, fol. 2b. *Maṭla'āt*, fol. 133a. *Rubā'iyāt*, with a few Persian poems, fol. 137a. *Mukhammasāt* (two of which are satires on Shāh 'Ālam), *Tarkīb-band*, *Tarjī'band* and *Musaddasāt*, fol. 143b. *Maṣnawīyāt*, fol. 169a.

The Maṣnawīs of Mīr Taķī, consisting chiefly of satires, eulogies and love tales, are extremely popular, the chief of which, contained in this work, are—

1. اُذر نامہ، اجگر نامہ, also called "The book of the dragon," fol. 169a; see the Calcutta edition of his Kulliyāt, p. 1009. Mīr's self-conceit and contempt for all other Hindustani poets, Sandā alone excepted, were peculiarly characteristic of him. His Tazkirah is full of ill-natured criticisms, and in this Maṣnawī he fancifully represents himself as a dragon, devouring the smaller animals within his reach, to wit, the poets whose works he held in such light esteem.

Beg. بہ مودی کئی ناخبردار فن
نئی ناگنین جنکے ٹینگون پہ بہن

2. جوش عشق, or "The ebullition of love," fol. 187a (Kulliyāt, p. 1041).

ضبط کرون میں کب تک آہ اب
چل ائی جامہ بسم الله اب

3. دریاۓ عشق, or "The ocean of love," fol. 197a (Kulliyāt, p. 897).

عشق ہی تازہ کار و تازہ خیال
هر جگہ اوسکی ایک نئی ہی چال

This poem has no distinctive title in the Calcutta edition of the Kulliyāt, but is headed قصہ جانگدار on p. 899, where the romance begins. It was published, with a transliteration in Roman characters, under the editorship of W. Carmichael Smyth, London, 1820, under the title of شعلہ عشق. The editor states in his preface that he was doubtful as to the correctness of this title, and, in point of fact, it belongs to a totally different poem by Mīr, noted below. Garcin de Tassy has made a French translation of this poem, Paris, 1826, also under this wrong title.

Prefix to the poem is a short treatise on love, in Persian (not contained in the Kulliyāt), beginning: عشق یعنے محبت مفرط در بیان : این ملکہ فاضله

4. اعجاز عشق, or "The miracle of love," fol. 204b (Kulliyāt, p. 1049).

Beg. ثناء جہاں افرین ہی محال
زبان اسمین جنبش کرے کیا محال

The title of the poem is not given in this MS., but occurs in the printed editions. It has been lithographed, Lucknow, 1844.

5. شعلہ عشق, or "The flame of love," fol. 217b (Kulliyāt, p. 885).

Beg. محبت نے ظلمت سے کاڑھا ہی نور
نهوئی محبت نہوتا ضرور [ظہور] [Kull.

This poem has been lithographed, together with the author's Daryā i 'ishk and I'jāz i 'ishk, Lucknow, A.H. 1261, and Cawnpore, A.H. 1267.

On fol. 2a is a note by the copyist, stating that he wrote this copy at Delhi, 3rd April, 1863, for Col. Hamilton, Special Commissioner of Delhi.

سید زین الدین ساکن امروہ ضلع مراد آباد : Copyist :

64.

Or. 379.—Foll. 404; 12 in. by $7\frac{1}{2}$; 17 lines, $4\frac{3}{4}$ in. long; written in Nestalik, and dated Rabī' I., A.H. 1225 (May, A.D. 1810), and Muḥarram, A.H. 1227 (Feb., A.D. 1812).

[GEO. W.M. HAMILTON.]

دیوان میر تقی

The Second, Third, Fourth, Fifth, and Sixth Dīwāns of Mīr Taķī.

Contents :—

I. Fol. 2b. دیوان دوم The Second Dīwān (Kulliyāt, Calcutta edition, 1811, p. 255).

ہر ذی حیات کا ہی سبب جو حیات کا
نکلے ہی جی ہی اسکے لئے کاینات کا

Rubā'iyāt, fol. 75b; Haft-band, and Mu-khammasāt, fol. 80a; Tarjī'-band, fol. 93a;

Maṣnawiyāt, fol. 97a ; Musaddasāt, and Mu-khammasāt, fol. 124a.

II. Fol. 132b. دیوان سیوم The Third Dīwān (Kulliyāt, p. 438).

میرے مالک نے میرے حق میں تو احسان کیا
خاک ناجیز تھا میں سو مجھے انسان کیا

Rubā'iyāt, fol. 192b ; Maṣnawīs, and a few Marṣiyahs, fol. 193a. Three of the Maṣnawīs, with the heading شکار نامہ, describe the hunting expeditions of Nawab Āṣaf al-Daulah.

At the end of this Dīwān appears the date of transcription, 26th Rabī' I., A.H. 1225 (1st May, A.D. 1810).

III. Fol. 223b. دیوان چہارم The Fourth Dīwān. This is the fifth in the Calcutta edition (Kulliyāt, p. 611).

دل رفتہ کمال ہی اوس ذو الجلال کا
مستخِم جمیع صفات [و] کمال کا

A few Rubā'īs, and Kitāhs, with a Tarkīb-band, and Kaṣīdah, fol. 278b ; Maṣnawiyāt, fol. 283b.

IV. Fol. 295b. دیوان پنجم The Fifth Dīwān, the sixth in the Calcutta edition (Kulliyāt, p. 708).

فلک نے پیش کر سرمہ بنایا
نظر میں اوسکی میں تو بھی نہ ایا

Followed by a few Rubā'īs, and Kitāhs, and a Maṣnawī by a poet whose Takhallus کہیں occurs in the last line, fol. 339b.

V. Fol. 345b. دیوان ششم The Sixth Dīwān, the fourth in the Calcutta edition (Kulliyāt, p. 538).

کرتا ہون اللہ درویش ہون سدا کا
سرمایہ تو کل یہاں نام ہی خدا کا

Followed by a few Rubā'īs, and Maṣnawīs, fol. 391b.

At the end of this Dīwān appears the date of transcription, 22nd Muḥarram, A.H. 1227 (6th Feb., A.D. 1812).

65.

Or. 380.—Foll. 186 ; 14 $\frac{3}{4}$ in. by 9 ; 15 lines, 5 $\frac{1}{2}$ in. long ; written in bold Nestalik, with ruled margins, about the close of the 18th century. From the royal library of Lucknow.

[GEO. W.M. HAMILTON.]

دیوان میر سوز

The Dīwān of Soz.

دعوی بڑا ہی سوز کو اپنے کلام کا
جو غور کیجئے تو ہی کوڑیکے کام کا
بسم الله الرحمن الرحيم

سر دیوان پر اپنے جو بسم الله میں لکھتا
بچلے مد بسم الله مداہ میں لکھتا

Saiyid Muḥammad Mīr, whose poetical name is Soz, was the son of Saiyid Ziyā al-Dīn, and a descendant of the saint Kūtb ‘Ālam of Gujarat. His ancestors lived at Bukhara, but Soz was born at Karawalpur, near Delhi. In the year A.H. 1191 (A.D. 1777) Soz left his native city in a state of utmost poverty, and took up his residence at Lucknow, where he was befriended by Nawab Āṣaf al-Daulah, who also became his pupil in the art of poetical composition. Being unsuccessful in obtaining a livelihood in Lucknow, Soz went to Murshidabad, A.H. 1212 (A.D. 1797-98), but returned that same year to Lucknow, and died shortly afterwards.

Khalil, the author of the Tazkirah Gulzār i Ibrāhīm (no. 12, fol. 155b), written in A.H. 1198 (A.D. 1783-84), says that Soz was then living at Lucknow, and Muṣḥafī, in his Tazkirah i Hindī, written in A.H. 1209 (A.D. 1794-95), states that he was then over seventy years of age. (See no. 14, fol. 62a.) According to Nassākh (Sukhan i shu‘arā, p. 227) Soz died at Tilhar at the age of eighty. Firoz (Tazkirat al-shu‘arā, Sialkot, 1889) says that he died A.H. 1213 at the age of seventy.

Soz originally adopted Mīr as his Takhallus, but when Mīr Taķī became famous under that name, he changed it to Soz. He introduces both these names in the following couplet:

کہتے تھے بہلے میر میر قب نہ ہوئی ہزار حیف
اب جو کسے ہیں سوز سوز یعنی سدا جلا کرو

Soz is said to have been an archer of remarkable strength and skill, and was also noted for his excellent handwriting.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 153; Sprenger, Oudh Catalogue, pp. 292 and 638; Āzād, Āb i ḥayāt, p. 198.

Contents: Ghazals, interspersed with Kitāhs, fol. 2b; Rubā'iyāt, fol. 176a; Mukhammasāt, on Ghazals by Sandā, fol. 180a; Maṣnawiyāt, fol. 183a.

A volume of selections from the Diwān was printed in Calcutta, A.D. 1810.

The MS. bears the stamps of the kings of Oudh.

66.

Add. 19910.—Foll. 428; 14 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$; 15 lines, 5 $\frac{1}{2}$ in. long; written in Nestalik, with 'Unvān and gold margins, on tinted paper, about the year A.D. 1800.

کلیات جرات

The Kulliyāt, or Collected Works, of Jur'at.

Shaikh Kalandar Bakhsh, poetically sur-named Jur'at, whose proper name is Yahyā Mān, was the son of Hāfiẓ Mān of Delhi. His ancestors received the title of Mān (or Amān, according to Luṭf, Āzād, and Nassākh) from the Emperor Akbar. One of them, Rā'e Mān, was one of the victims at the sack of Delhi by Nādir Shāh in A.D. 1739, and the street in which he lived is still called by his name.

Jur'at appears to have left his native city when yet young, and at first took service under Nawab Mahabbat Khān, son of Hāfiẓ

Rahmat Khān, Nawab of Bareilly. In A.H. 1215 (A.D. 1800) he went to Lucknow under the patronage of Mirzā Sulaimān Shikūh, son of the Emperor Shāh 'Ālam, and died in that city A.H. 1225 (A.D. 1810). Both Nassākh and Nāsikh have written chronograms expressing the date of his death.

Jur'at was a pupil of Ja'far 'Alī, Hasrat, a famous Persian poet of Delhi. He is said to have been a skilled musician and astrologer, but unfortunately lost his eyesight when but a youth, through an attack, some say, of small-pox. Nassākh states in his Tazkirah that he was only nineteen years old at the time. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 112; Āzād, Āb i ḥayāt, p. 241; and Sprenger, Oudh Cat., p. 244.

Contents: Diwān of Ghazals, fol. 1b; Fardiyāt, fol. 302b; Rubā'iyāt, fol. 304b; Musaddasāt and Mukhammasāt, fol. 320b; Haft-band and Tarjī'-band, fol. 344b; Mukatta'āt, fol. 354b; Salām and Marsiyahs, fol. 376b; Fāl-nāmah, fol. 424b.

At the end of the first and second Marsiyahs (foll. 405a and 408b) there are chronograms expressing the dates of composition, viz., A.H. 1191 (A.D. 1777) and A.H. 1192 (A.D. 1778) respectively.

Besides these poems Jur'at wrote some Maṣnawīs (see Sprenger, p. 616). Several of his poems are of an indecent character. None of his works appear to have been published.

Copyist: محمد امین بیگ ساکن دہلی:

On fol. 1a appears the name of a former owner, "J. Ruddell, 1806."

67.

Add. 26046.—Foll. 300; 13 $\frac{1}{2}$ in. by 9; 19 lines, 5 $\frac{1}{2}$ in. long; written in clear Nestalik, apparently in the commencement of the 19th century.

دیوان جرات

The Dīwān of Jur'at. See the preceding work.

Beg. نالہ موزون سے مصرع آہ کا چسپان ہوا
زور بہ پر درد اپنا مطلع دیوان ہوا

This work contains only the Ghazals of Jur'at, which are arranged alphabetically, but not in the same order as in the Kulliyāt.

A copy of the Dīwān is mentioned by Sprenger, Oudh Catalogue, p. 616.

68.

EGERTON, 1040.—Foll. 49; 11 in. by $6\frac{3}{4}$; 13 lines, $4\frac{1}{2}$ in. long; written in Nestalik, at the beginning of the 19th century.

دیوان صاحب قران

The Dīwān of Sāhib-kirān.

Beg. یہ حسن خداداد ہی یا نور کا چمکا
عالم سے جمال اوسکا نظر اتا ہی چمکا

Saiyid 'Imām 'Alī Khān, Rizawī, poetically surnamed Sāhib-kirān, the son of Ghulām Husain, was a native of Bilgram, but settled in Lucknow during the time of Nawab Āṣaf al-Daulah, and was an intimate associate of Mirzā Sulaimān Shikūh. He was contemporary with Jur'at and Inshā.

The Dīwān consists of Ghazals, some of which are in Persian, arranged in alphabetical order. It abounds in indecencies, so much so that this poet has obtained the soubriquet of فحش گو, or "the indecent speaker."

On the margin of several folios there are several additional verses supplied by a later hand.

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 26, and Sprenger, Oudh Catalogue, p. 604.

69.

Or. 383.—Foll. 284; $11\frac{1}{2}$ in. by 7; 19 lines, $4\frac{1}{4}$ in. long; written in Nestalik; dated 29th Sha'bān, A.H. 1259 (Sept., A.D. 1843).

[GEO. W.M. HAMILTON.]

کلیات میر حسن

The Kulliyāt, or Collected Works, of Hasan.

Mir Ghulām Hasan, whose Takhallus is Hasan, and who is generally known as Mir Hasan, was the son of Mir Ghulām Husain, Zāhik. His ancestors were Saiyids of Hirat, whence his parents came to Delhi, where Hasan was born. He there studied poetry with his father, and also had his verses corrected by Khwājah Mir Dard. On the downfall of Delhi (A.D. 1739) Hasan went with his father to Faizabad, which was at that time the capital of the Nawabs of Oudh, and entered the service of Nawab Sīlār Jang, and was also an associate of his son Mirzā Nawāzish 'Alī Khān Sardār Jang. Here he became a pupil of Mir Ziyā al-Dīn, Ziyā, and also had his verses corrected by Saudā. On the accession of Nawab Āṣaf al-Daulah (A.D. 1775) the seat of government was transferred to Lucknow, and Hasan settled there. He died in Muḥarram, A.H. 1201 (A.D. 1786). Muṣḥafī has expressed the date of his death in the chronogram شاعر شیرین زبان, and Nassākh in the words غلام حسن آہ آہ. Lutf, in his Tazkirah the Gulshan i Hind, states that he died in A.H. 1205 (A.D. 1790—1791).

The principal notices of Hasan are by Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 528; Āzad, Āb i ḥayāt, p. 259; Sprenger, Oudh Catalogue, pp. 233 and 609; and Nassākh, Sukhan i shu'arā, p. 130.

The contents of this work are :

I. A preface to the author's Sihr al-bayān. See fol. 34a below.

حمد کی لیاقت اوسی سانع کو ہی جس نے
عناصر اربع کو

This preface, the author of which does not give his name, was written in A.D. 1803 by order of Dr. Gilchrist, and was published with the *Sīhr al-bayān* in A.D. 1805. It contains a brief account of Hasan and his writings. Speaking of himself, the author says he was an intimate friend of the poet, and lived with him for ten years, till A.H. 1199 (A.D. 1785), when he took service with Mirzā Jawān-bakht, and went with him to Benares. He says further that he was not a pupil of Hasan, as erroneously stated by Khalil in his *Tazkirah Gulzār i Ibrāhīm*, but of Mīr Haidar 'Alī, Haidar, and that Hasan was taken ill in Zīl-hijjah, A.H. 1200, and died in Muḥarram, A.H. 1201.

II. Fol. 5a. Three Maṣnawīs. The first, a panegyric on Nawab Sālār Jang, is incomplete, beginning : دل شکستہ کی تعمیر سے جو ہوئے فراق. The second, fol. 6a, is on the marriage of Nawab Āṣaf al-Daulah. The third, fol. 9a, contains anecdotes of Muhammadan saints, and bears the heading در بیان توحید حق سخانہ تعالیٰ.

III. Fol. 34a. *Sīhr al-bayān*, سحر البيان.

Beg. کروں پہلے تو حمد بیزان رقم
جهکا جسکے سجدہ کو اول قلم

This very popular Maṣnawī, the most famous work of Hasan, is also known under the titles of قصہ بدر منیر and مثنوی میر حسن. It was written A.H. 1199 (A.D. 1785), and obtained honourable recognition from the Nawab Āṣaf al-Daulah. The poem is a romance on the loves of Prince Benazīr and Badr i Munīr, in which are introduced many interesting ethnographical details of female dress, marriage ceremonies, and other customs. It is written in a simple style of Urdu, and abounds in proverbs and idiomatic phrases. The date of composition is fixed by chronograms written by Katil and Muṣhafī, which, however, do not appear in this copy.

The *Sīhr al-bayān* was first published in Calcutta, A.D. 1805, with the editor's pre-

face, noted above. Several editions have been published at Delhi, Lucknow, Meerut, and other places; also one in Devanagari characters at Agra, 1863.

A prose adaptation of this poem was made by Mir Bahādur 'Alī, A.H. 1217 (A.D. 1802), under the title نثر بینذیر, and published in Calcutta, 1803 (see no. 95). A poetical adaptation, entitled سوانح بے نذیر, by Durgā-prasād of Chandpur, was published in Bijnaur, A.D. 1885. Besides these, various other translations and adaptations have been made in vernaculars of India.

III. Fol. 92b. Another set of Maṣnawīs, of which one, in praise of Faizabad, and another, a satire on Lucknow, have been translated into French by Garcin de Tassy. The last Maṣnawī has the title عید کی تھنیت introduced in the last distich.

IV. Fol. 110a. Ḳaṣīdahs, the last of which is called لمعہ نور.

V. Fol. 119b. Dīwān of Ghazals, in alphabetical arrangement, with a preface in Persian, beginning سخن پرواران گلشن مقال.

The first Ghazal begins :

گر کیجئے رقم کچھ تیری وحدت کے بیان کا
تو چاہئے خامد بھی اسی ایک زبان کا

To the Dīwān are appended a Tarkīb-band, fol. 237a; Muḥkhammas, fol. 239b; and three Maṣnawīs, fol. 250a. These last are headed نقل کلاؤنٹ ”, هجو قصائی ”, story of Kalāwant ; ” and نقل زن فاحشہ ”, story of a prostitute.”

VI. Fol. 251b. Rubā'īs, in alphabetical order, beginning :

ہر چند ہوا ہی عالم عالم پیدا
وہاں جو رہی اور بہاں بھی ادم پیدا

VII. Fol. 266b. Muṣallas, or poems of three lines each, of which the first two lines are by Hasan, some in Persian, others in

Urdu, and the third by different Persian poets of note, whose names are given on the margin of each poem.

70.

Add. 6624.—Foll. 86; 10½ in. by 6½; 13 lines, 4½ in. long; written in large Nestalik, with 'Urvān and ruled margins, apparently at the close of the 18th century.

سحر البيان

The *Sihr al-bayān* of Mīr Ḥasan. See the preceding work, no. 69, art. iii.

This copy of the *Masnawī* contains at the end nine distichs by the author (omitted in the *Kulliyāt*), which contain two chronograms expressing the date of composition, A.H. 1199 (A.D. 1785), one in Persian, by Mirzā Ḳatīl, the other, in Hindustani, by Ghulām Hamadānī, Muṣṭafā. It does not contain the preface which was written at the publication of the poem in A.D. 1805 (see no. 69, art. i.), from which it seems probable that this copy was written previous to that date. On fol. 1a is the endorsement مددی حسن مرحوم، میر حسن، so that the MS. was written after A.D. 1786, the date of the death of the author. The several chapters have headings in red ink.

Copies of this work are mentioned by Sprenger, Oudh Catalogue, p. 609.

71.

Add. 17963.—Foll. 75; 10 in. by 5½; 15 lines, 3½ in. long; written in Nestalik, at the close of the 18th century.

Another copy of the *Sihr al-bayān* of Mīr Ḥasan.

On fol. 1a are two impressions of a seal of Doctor Anthony Joseph Pouget (of the Bombay Medical Service), یوسف پوجت، انتون، bearing the date [A.H.] 1212 = A.D. 1797-98.

72.

Or. 2162.—Foll. 220; 10½ in. by 7¼; 15 lines, 4 in. long; written in Nestalik, with gold-ruled margins, apparently in the beginning of the 19th century.

دیوان افسوس

The *Dīwān* of Afsos.

Mīr Sher 'Alī, Ja'farī, of Delhi, who adopted Afsos as his *Takhallus*, was the son of Saiyid 'Alī Muẓaffar Khān, and grandson of Saiyid Ghulām Muṣṭafā. His ancestors were descendants of Muḥammad through Imām Ja'far Ṣādīk, and lived at Khaf (خاف). One of them, Saiyid Badr al-Dīn, brother to Saiyid 'Ālam al-Dīn Ḥājī Khānī, came to India and settled at Narnaul. During the reign of Muḥammad Shāh (A.D. 1719-48), his father and grandfather took up their residence at Delhi and became associates of Nawab 'Umdat al-Mulk Amīr Khān. Here Afsos was born. A few years after the death of the Nawab (which occurred A.D. 1746), when Afsos was eleven years of age, his father went with him to Patna, and took service under Nawab Mīr Kāsim 'Alī Khān as superintendent of the arsenal (داروغہ توب) (خانہ), and after him under Nawab Ja'far 'Alī Khān till his deposition (A.D. 1760), when he went to Lucknow, and thence to Haidarabad, where he died.

Afsos settled at Lucknow two years before his father went there, and was supported by Nawab Sālār Jang, the son of Ishāk Khān, who was uncle to Nawab Āṣaf al-Daulah, and there composed this *Dīwān*.

After some years, Afsos was brought by Mirzā Ḥasan Rizā Khān, the Nā'ib of Nawab Āṣaf al-Daulah, to the notice of Colonel Scott, who, struck with his extraordinary literary talent, sent him to Calcutta. He became one of the Munshīs of the College of Fort William, and, under the direction of Dr. Gilchrist, proceeded to make a Hindustani translation of the *Gulistān* of Sa'dī. This work, com-

pleted in A.H. 1214 (A.D. 1799) under the chronogrammatic title of *Bāgh i Urdū*, was first printed in Calcutta, A.D. 1802, and has gained great popularity. After this, Afsos was engaged in the revision and publication of the *Nasr i Benazīr* of Mīr Bahādūr 'Alī (no. 95); the *Mazhab i 'ishk* of 'Izzat Allāh; the *Bahār i dānish* of Muḥammad Ismā'īl, *Tapish* (see no. 37); and the *Kulliyāt* of Sandā (no. 57). He then, A.H. 1219 (A.D. 1804), began the compilation of his historical work, *Ārā'ish i mahfil* (see no. 20), and completed it the following year. According to Garcin de Tassy and Sprenger, Afsos died in A.D. 1809, but Beale (Biographical Dict., 2nd ed., p. 35) says it was "in A.D. 1806, A.H. 1221."

Nassākh (*Sukhan i shu'arā*, p. 39) states that Afsos was the pupil of Mīr Haidar 'Alī, Ḥairān, and also of Mīr Soz. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 120, and Sprenger, *Oudh Catalogue*, pp. 198 and 596.

The contents of this work are:

I. Fol. 2a. A prefatory notice of Afsos, written in Persian, of which the first page is missing. At the end appears the name of the copyist, مفتی میر حیدر بالگرامی, who probably was the author of the preface, and possibly the same person as Amīr Haidar Bilgrāmī, noticed in the Persian Catalogue.

This biographical sketch is but a repetition of the particulars supplied by the poet in his preface to the *Bāgh i Urdū*, and appears to have been written before the completion of the composition of the *Ārā'ish i mahfil*, A.H. 1220 (A.D. 1805), as no allusion is made to it. This preface and the rest of the MS. are all in the same handwriting.

II. Fol. 3a. *Kaṣīdahs*, chiefly in praise of Muḥammad, Nawab Āṣaf al-Daulah, and Marquess Wellesley; followed by a few *Salāms* and *Marsiyahs*.

III. Fol. 33b. *Ghazals*, in alphabetical arrangement.

خدا یا کس طرح ہو وصف مجسم تیری صنعت کا
گر شمہ ایک ہی بہ چرخ تیری دست قدرت کا

IV. Fol. 201a. *Rubā'is*, with a few *Mu-khammāhs*, a *Tarkib-band*, and a *Wāsokht*.

V. Fol. 217b. A collection of eleven *Kit'ahs*. The first three are chronograms on the marriage of Mirzā Jawān-bakht, his hunting expedition, and his celebration of the 'Id festival.

The remaining eight *Kit'ahs* are in praise of Marquess Wellesley, and the President and several of the Professors of the College of Fort William.

73.

Add. 7044.—Foll. 94; 10½ in. by 7¾; a volume of miscellaneous contents; written by a European hand, early in the 19th century.

Foll. 31—58. مرثیہ مسکین

An elegy on the death of Muslim and his sons, by Mīr 'Abd Allāh, poetically surnamed Miskīn; accompanied by an English translation.

Miskīn is well known as the author of several *Marsiyahs*, or elegiac poems on the death of Ḥasan and Ḥusain, and other Muhammādan martyrs, which are chanted during the procession of the *Ta'ziyah* at the annual celebration of the Muḥarram festival.

This *Marsiyah* is an elegy, in eighty-one verses, on the death of Mnslim, cousin to Ḥusain, who was sent as a messenger to the people of Kufa, and of his two sons Muham-mad and Ibrāhīm. The incidents to which this poem refers will be found depicted in Sir Lewis Pelly's "Miracle Play of Hasan and Husain," vol. i., pp. 171—206.

The text of the poem is transliterated in Roman characters, with the heading "Miskeen ke kassidee," and begins:

"Yaran ujub quwee hy tuqdeer huq tuala
"Jis roz shuh ne dera Koofe turuf nikala."

The English translation is written on opposite pages to the text. Some of the verses are left untranslated. It begins :

“ Alas ! my friends, how irrevocable is the decree of the Most High !

“ On the morn our King marched towards Koofa.”

This poem was published, printed in Devanagari characters, in Dr. Gilchrist's “ Hindee Manual,” Calcutta, 1802. It has been translated into French by Garcin de Tassy, Paris, 1845, as an addendum to his “ Les Séances de Haidari.”

A prose version of this work is mentioned in *Primitiæ Orientales*, vol. ii. (A.D. 1803), p. lii., as one of the works “ printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution.”

Copies of a collection of *Marsiyahs* by Miskin are mentioned by Sprenger, *Oudh Catalogue*, p. 622.

74.

Or. 385.—Foll. 171 ; 12 in. by $6\frac{1}{2}$; 18 lines, 4 in. long ; written in cursive Nestalik, and dated A.H. 1218 (A.D. 1803).

[GEO. WM. HAMILTON.]

Selections from the poems of Rangīn.

Sa'ādat Yār Khān, poetically surnamed Rangīn, the son of Tahmāsp Beg Khān, Tūrānī, was a celebrated poet of Delhi. When about seven years of age, his father came to India with Nādir Shāh and settled at Delhi, where he obtained the rank of 7000 and the title of Muḥkīm al-Daulah.

Rangīn entered the service of Mirzā Sulaimān Shikūh, the son of the Emperor Shāh 'Ālam, and was skilled in the art of warfare, and a noted horseman. When but a youth of fourteen or fifteen he began to write poetry under the tutorship of Shāh Hātim, and, after his death, he submitted his verses to Muṣḥafī for correction. According to

a chronogram by Nassākh (Ganj i tawārīkh, p. 84), Rangīn died in A.H. 1251 (A.D. 1835-36) at the age of eighty. Garcin de Tassy states that he died in A.H. 1250 at the age of eighty-one.

The contents of this work are :

I. Fol. 2b. مثنوی دلپذیر A Maṣnawī of about 2000 verses, containing the romance of Prince Māh-jabīn, the son of Khāwar Shāh, king of Bulgaria, and the Rānī of Srinagar.

There are short prefatory poems in praise of Muḥammad, the Caliph 'Alī, the Emperor Shāh 'Ālam, Mirzā Sulaiman Shikūh, and Mirzā Wazīr 'Alī Khān.

حمد کا ہو سکے ہی کس سے بیان
قاصر اسجا ہی اغیبا کی زبان

The romance begins on fol. 8a, thus :

ایک تھا بادشاہ خاور شاہ
شہر بلغار میں تخت و جاہ

The name of the poem is introduced in a concluding couplet (fol. 55a) :

شعر ہیں دو ہزار اسکی تمام
اور ہی دلپذیر اس کا نام

Appended to the Maṣnawī are ten chronograms by well-known poets, of whom are Jur'at, Inshā Allāh Khān, Muṣḥafī, and Katīl, giving the date of composition, A.H. 1213 (A.D. 1798).

II. Fol. 58a. ایجاد رنگین A Maṣnawī containing fables and amusing anecdotes.

ہو سکی ہی [حمد] کب اوس پاک کی
پاک کی جسے بہ صورت خاک کی

This Maṣnawī, with the omission of some indecent anecdotes, was lithographed at Lucknow, A.H. 1263 (A.D. 1847), and again in A.D. 1870.

III. Fol. 93a. Maṣnawīs and Қaṣīdahs, containing short tales and witticisms. The first poem has the heading خط متضمن عرص من حلالات دھلی.

IV. Fol. 120b. دیوان سیوم. This is the دیوان هزل, also called دیوان امیخته, or third Dīwān of a series of four, which bear the collective title of نورتن (see Sprenger, Oudh Catalogue, p. 633). The four Dīwāns are separately entitled (1) دیوان ریخته ; (2) دیوان ریخته ; (3) دیوان امیخته ; and (4) دیوان امیخته or دیوان انگیخته. They consist chiefly of Ghazals, to which are appended Rubā'īs, Kitāhs, and other poems. Their style is particularly pleasant, but they contain several indecent allusions. Nassākh considers Rangīn to be the originator of Rekhtah poetry, a distinction which this poet also claims for himself in his preface to his second Dīwān.

This third Dīwān is humorous in style, and begins :

لعنٰت میں کوئی شریک نہیں تیرا دوسرا
جتنے ہیں رندی باز تو اوسکا ہی رہنما

V. Fol. 145a. دیوان ریختی. The fourth Dīwān of the Nauratan. This Dīwān is particularly interesting, as being written in the language used by women of the zenana. The poet has supplied a preface, in which he explains the idioms and slang terms peculiar to women of loose character, whom he styles عرس شیطان. On the margin of the preface are additional idioms, written by the same hand, and probably supplied from another copy of the work. The preface begins :

بعد حمد رب العالمین اور نعمت حضرت سید المرسلین

The Dīwān begins (fol. 149a) :

واری تیری جاون میں خالتی ہی تو خلقت کا
کب مجسے بیان زرہ ہووے تیری قدرت کا

Rangīn is also the author of—

1. مجالس رنگین ; a critical review of the poetry of the period, and their authors.

2. فرس نامہ ; a treatise on the horse and the veterinary art, composed A.H. 1210 (A.D. 1795-96). This work was first lithographed at Lucknow, A.D. 1849. Other

editions have been printed at Lucknow, Delhi, and Cawnpore.

3. غرائب مشهور العجائب ; also called مظہر العجائب, a collection of anecdotes, which has been lithographed in Agra, 1844, and in Lucknow, 1846.

On the last page appears the date of transcription, A.H. 1218 (A.D. 1803).

See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 560, and Sprenger, Oudh Catalogue, p. 633.

75.

Add. 26531.—Foll. 80; 9 in. by $5\frac{1}{2}$; from 7 to 13 lines, $3\frac{1}{2}$ and 4 in. long; written in Nestalik and Shikastah-āmez; probably about A.D. 1807.

[W.M. ERSKINE.]

اشعار محمد کاظم الدین

Poems of Muhammed Kāzim al-Dīn.

The author of these poems does not appear to have been noticed in any of the Urdu Tazkirahs, but in a preface, which forms part of this work, he has supplied the following particulars of his life, written at the express desire of Mr. Erskine.

Muhammed Kāzim al-Dīn, the son of Sharaf al-Dīn Ḥusain, Kurashī, was born at Sasat (ساست), commonly called Tannah, a fortified town in the island of Salsette, near Bombay. At the age of thirty his father obtained for him the post of Munshī to the Peshwa of that place. Shortly after the capture of the fortress by the British (Dec. A.D. 1774) his father died, and he and his brother Muhammed Muhsin al-Dīn went to Bombay, where they obtained employment as Munshīs. His brother became chief Munshī to Colonel Keatinge, and after two years took service with the Peshwa Raghunāth Rāo at Poona, and eventually went to Calcutta as Munshī to Mr. Charles Boddam.

Kāzim al-Dīn, after giving instruction in the vernacular for a short time to the Officers resident at Bombay, abandoned this profession and took to trading in horses.

For this purpose he travelled about in Cutch and other places, and for seventeen years was in the service of Tīpū Sultān (who died A.D. 1799).

Mulīsin al-Dīn returned from Calcutta, and for ten years was Munshī to General Jonathan Duncan, Governor of Bombay (A.D. 1795 to 1811), and at his death Kāzīm al-Dīn succeeded him as Munshī, a post which he was still holding at the time that he wrote these memoirs.

The contents of this work are :—

I. Fol. 1a. *Mukhammas*, *Tarjī'-band*, and other short poems. The first poem begins :

از ارض و تا سما هی تجلی ظهور

II. Fol. 9b. An autobiographical preface by the author, beginning : بعد حمد و تعریف خدای عز و جل که. This is followed by an extract from the writings of Mir Muḥammad Ja‘far, Zaṭalī, bearing the heading نکاح خوانی. See no. 52, fol. 21a, and p. 43 of the Bombay edition, A.H. 1284, of the *Kulliyāt* of that author.

III. Fol. 17b. *جنگنامہ سهراب و رستم*, or, "The wars of Sūhrāb and Rustam." This is a metrical adaptation of an episode of Firdausī's Persian epic, the *Shāh-nāmah*, contained in the second volume of that work. An English poetical translation of this episode, by James Atkinson, was printed in Calcutta, A.D. 1814.

This part of the volume is written in neat Nestalik, by a different hand, and on a different kind of paper from the rest of the MS. The poem begins :

خدا کون سزاوار حمد و ثنا
که بیدا کیا جسنه ارض و سما

IV. Fol. 63a. A collection of miscellaneous poems by various authors, a few of which are in Persian.

On fol. 80b appears the following endorsement by Mr. Erskine : "This Volume con-

tains the only collection that exists of the Poems of Mahomed Cazim-oo-deen. The principal Poem, the spirited translation of the Episode of Ferdousi, was written at Shreerungputtun. W. E. 1807."

76.

Add. 25856.—Foll. 308 ; 8½ in. by 5¾ ; from 11 to 15 lines ; written by several hands, in Faizabad, about the beginning of the 19th century.

[W.M. CURETON.]

برق لامع

A *Masnawī*, by a poet whose poetical surname is *Ghālib*.

پس از حمد خدای حق و قیوم

بس از نعمت رسول پاک و معصوم

This poem, composed A.H. 1230 (A.D. 1815) is written by a *Shī‘ah* poet, whose name is not stated, in refutation of a *Sunnī* work, entitled سیف قاطع. It contains a summary of the teachings of the *Shī‘ah* sect, more particularly with reference to the interpretation of traditions.

The date of composition, title of the poem, and the *Takhalluṣ* of the author, are expressed in two chronograms at the end of the poem, one in Hindustani, the other in Persian.

The rest of the MS. consists of a collection of *Shī‘ah* treatises in Persian. See the Persian Catalogue, p. 856b.

77.

Or. 377.—Foll. 152 ; 10¼ in. by 6¾ ; 12 lines, 4½ in. long ; written in Nestalik, in the 19th century.

[GEO. W.M. HAMILTON.]

دیوان بارش

The *Dīwān* of Bārīsh.

The poet, of whom no record has been found, appears from his writings to have

been attached to the court of the Nawab of Banda, one of the Districts of Bundelkhand, during the first half of the present century.

The contents of the *Dīwān* are :

I. Fol. 2b. قتيل عشق A *Masnawī* poem, containing the romance of *Malībūb*, the merchant's son, and *Ketakī*, the daughter of a jeweller. The poem begins :

مجھے اپنے کرم سے یا الہی
دیوار عشق کی دی بادشاہی

The last couplet (fol. 40a) contains a chronogram expressing the date of composition, A.H. 1266 (A.D. 1850).

II. Fol. 41b. *Dīwān* of *Ghazals*, in alphabetical arrangement.

قدرت سے پہلے بھر کا آب روان بننا
بعد اسکے یہہ زمین بنی اسمان بننا

III. Fol. 112a. *Musaddas* and *Mukhamasāt* on *Ghazals*, by Nawab 'Alī Bahādur, and a poet whose *Takhalluṣ* is *Afsar*.

IV. Fol. 118a. A collection of *Kitāhs* in Persian, the most noticeable of which are :

(1) On the building of a mosque by Nawab *Zū al-Fakār* Bahādur of Banda, A.H. 1261 (A.D. 1845).

(2) On the death of Nawab *Zū al-Fakār* Bahādur, and (3) the accession of his son, 'Alī Bahādur, A.H. 1265 (A.D. 1849). The latter ruler was the last Nawab of Banda. He was found guilty of complicity in the Mutiny of 1857, and was kept a State prisoner on a pension at Indore, where he died, A.D. 1873.

V. Fol. 120a. *Salāms*, *Marsiyahs*, and eulogies on the Caliph 'Alī.

On some of the folios are additional verses, supplied by a later hand.

78.

Or. 384.—Foll. 72; 9 $\frac{1}{4}$ in. by 6; 13 lines, 3 $\frac{1}{4}$ in. long; neatly written in *Nestalik*, and dated 3rd Dec., A.D. 1831.

[GEO. WM. HAMILTON.]

قصہ لیلی مجنون

The story of *Lailā* and *Majnūn*. A *Masnawī*, by *Najib al-Dīn*.

تیری شکر ہی میری پروردگار
تیری ذات عالی پر سب کچھ نثار

No record has been found of the author, who writes under the *Takhalluṣ* *Najib*. There are several versions of this popular Persian romance in Hindustani, and in other vernaculars of India.

Copyist : نیہنول

79.

Or. 386.—Foll. 122; 8 $\frac{1}{4}$ in. by 5; 11 lines, 3 $\frac{1}{2}$ in. long; written in *Nestalik*, apparently in the 19th century.

[GEO. WM. HAMILTON.]

قصہ راجہ کنور سین و رانی چترالی

The story of *Rāja Kuñwar Sen* and *Rānī Chitrāvalī*. A romance in *Masnawī* verse.

خدا ہی محمد محمد خدا
کہی اوس بن اوسکی کوئی کیا نہ

The author of this poem, and the date of composition, are unknown, but it is clearly quite a modern work. The scene of the romance is laid in India, the story beginning on fol. 12a. The author states in the prologue that this romance, of which he has ventured to make a metrical version, is well known throughout India. The introductory portion of the poem contains a long discussion on religious love, with eulogies on Muhammad and the Caliph 'Alī.

80.

Or. 2034.—Foll. 92; 8 in. by 5; 13 lines, $3\frac{1}{2}$ in. long; written in Shikastah, on different coloured paper; dated Moradabad, A.D. 1847 and 1848. [SIR HENRY M. ELLIOT.]

قصہ راجہ چترمکت و رانی چندرکرن

The story of Rāja Chitramukut and Rāni Chandrakiran. A Maṣnawī, by Saman La'l, of Amroha. See no. 1.

کرنا ہون پہلے توحید حق کے بیان
کہ ہو جا میری جس سے رطب اللسان

Beg.

The author states in the prologue that he had been earning his living from the age of fifteen, and had been induced to write this metrical version of a popular romance, and dedicate it to Sir Henry Elliot, at whose hands he had received so many favours.

The poem consists of 2037 lines, each of which is numbered. It is divided into thirty cantos, of which the first nine are taken up with eulogies on Sir Henry Elliot and praise of the author's native place, Amroha. The story begins at canto 10, fol. 18a.

The author has taken Rāghib as his *Takhallus*. In line 305 he says of himself:

سمن لعل معروف ہون در جهان
تخلص ہی راغب میرا دوستان

There is a carefully prepared table prefixed to the poem, giving in brief the contents of each canto. The title of the work appears at the heading, as also the dedicatory title

مثنوی مسٹر ہنری میرس الیت

The author has supplied two chronograms expressing the date of composition, viz., one, 1263 of the Faṣlī era, A.D. 1847 (fol. 87a), the other, 1904, its equivalent Samvat year (fol. 87b). The MS., which is apparently in the author's own hand, was written in the year of composition, and is dated 2nd Sept. 1847.

For another metrical version of this

romance, written by Roshan 'Alī, see no. 56 art. ii.

Appended to the poem (foll. 89—92) is a short account, written by the same author, of the defeat of the Raja of Kumaun, and the annexation of his territory by Prithvi Narāyan, king of Nepal, in A.D. 1789.

The colophon bears the date 2nd March, A.D. 1848, and has the title جنگنامہ فتح پر تھی راجہ نہپال و راجہ کمایوں

81.

Add. 24041.—Foll. 378; $8\frac{3}{4}$ in. by 6; from 11 to 15 lines, 3 to 4 in. long; written in Nestalik, early in the 19th century.

[H. H. WILSON.]

Foll. 115—303. A Maṣnawī, without title or author's name.

الہی حمد تیری کب بیان ہو
اگرچہ موبمو تن پر زبان ہو

This work is in two parts. The first (foll. 115—229a) is a mystic poem on the unity of God (توحید), predestination, fate, trust in God and His divine will, resignation, and the duties of a religious life. Each subject has a separate heading of two or more distichs, written in red ink. In the second part of the poem (foll. 229a—303) the author turns from the contemplation of spiritual love to a description of the force of human love, depicted in a romance beginning :

ستو تم عشق کی بہ داستان ہی
جگر کی سوز کا جس میں بیان ہی

The story is unfinished, and in the headings to the chapters spaces are left for the names of the persons and places referred to, the author having apparently not decided what names he should adopt.

The rest of the MS. contains Persian extracts. See the Persian Catalogue, p. 853b.

ANTHOLOGIES.

82.

Or. 4105.—Foll. 114; 10 in. by $6\frac{1}{2}$; 9 lines, 4 in. long; written in neat Nestalik, probably in the year A.D. 1836.

A selection of poems from the works of approved authors.

بعد حمد الہی اور درود حضرت پناہی اور
مدح ال اطہار اور اصحاب کبار کے

The compiler, whose name is not given, states in his preface that, whilst living at Shahjahanpur, he became acquainted in A.D. 1836 with Captain Morgan (?), مارکن, who was stationed there, and had at his express desire compiled this Album (بیاض) of Ghazals, witticisms, and select poems of Inshā and other noted poets. The compiler appears to have been an army Munshī, for he has devoted a considerable portion of the preface to eulogies on Captain Morgan. The MS. is probably in his own hand.

The work is divided into four Fasls, as follows:

I. Fol. 3b. Selections from the Ghazals of Inshā.

Saiyid Inshā Allāh Khān, poetically sur-named Inshā, was the son of Hakīm Mīr Māshā Allāh Khān, Maṣdar. His ancestors dwelt at Najaf, whence his father came to Delhi in the time of Nawab Zū al-Fakār Khān (who was slain A.H. 1124), and became the Court physician. On the fall of the Mughal dynasty he went to Murshidabad, where Inshā was born. He received a liberal education, and at an early age began to write poetry under the direction of his father.

Leaving Murshidabad, Inshā returned to Delhi, where he became one of the favourite associates of the Emperor Shāh 'Ālam. After several years, growing tired of Delhi, he finally settled in Lucknow, A.H. 1200 (A.D. 1786), and became an associate of Mirzā

Sulaimān Shikūh, son of Shāh 'Ālam, who, in appreciation of his poetic skill, entrusted to him the correction of his verses, a task which, previous to Inshā's arrival, had been performed by Muṣṭafī. He was also an intimate friend of Nawab Sa'ādat 'Alī Khān, a collection of whose witticisms in Persian he has composed under the title of *Latā'if i Sa'ādat*. See the Persian Catalogue, p. 961a.

According to Āzād, Inshā died in A.H. 1230 (A.D. 1815), the date of his death being expressed by the words عرفی وقت بود انشا in a chronogram by Basant Singh, Nishāt, one of his pupils.

Inshā was a most voluminous writer, both in Persian and in Hindustani. He was not only a celebrated poet, but also possessed remarkable linguistic abilities, and was, like his father, a skilled physician. His poetical works consist of four *Diwāns*, one of which is in Persian, besides a great many *Kaṣidahs*, *Maṣnawīs*, satires, and miscellaneous poems, all of a high literary merit.

One of his poems, a eulogy on Nawab 'Imād al-Mulk, is composed entirely of words of which no letter is marked with a dot (نقطہ). In another every letter has diacritical points. He has also written a tale in prose in which not a single Persian or Arabic word has been introduced. An English translation of this unique specimen of composition, made by the Rev. S. Slater, was published in the Journal of the Asiatic Society of Bengal, vols. xxi. and xxiv. (A.D. 1852 and 1855).

Of grammatical treatises Inshā is the author of a Persian *Maṣnawī* on Arabic grammar, entitled مُلْكَ عَالِيَّةُ عَالِمٌ زِبَانٌ عَرَبِيٌّ; a work on rules of Pushtu grammar (appended to a *Rekhtah Diwān*), and a Persian treatise on Urdu grammar, called دریا لطافت. This work, written in A.H. 1222 (A.D. 1807), was printed in Murshidabad, A.D. 1848. See the Persian Catalogue, p. 998b.

Lithographed editions of the *Kulliyāt* of *Inshā* have been printed in Delhi, 1855, and Lucknow, 1876.

A full account of the life and works of *Inshā* has been given by Āzād, *Āb i ḥayāt*, pp. 265—318. See also *Garcin de Tassy*, *Litt. Hind.*, 2nd ed., vol. ii., p. 33, and *Sprenger, Oudh Catalogue*, pp. 240 and 614.

II. Fol. 35b. *Kaṣidahs* by *Saudā*, and *Musaddas* by *Jur'at*.

III. Fol. 59b. *Maṣnawīs* and *Rubā'īs* by various poets.

IV. Fol. 91b. Persian and Hindustani *Ghazals*, and other short poems.

COMPOSITIONS IN VERSE AND PROSE.

83.

Or. 2161.—Foll. 232; 12 in. by $8\frac{1}{2}$; 13 lines, $4\frac{3}{4}$ in. long; written in elegant *Nestalik*, in the 19th century.

گلستہ حیدری

Miscellaneous compositions in prose and verse, by *Saiyid Ḥaidar Bakhsh*, poetically sur-named *Ḥaidarī*.

The author has given a short account of himself in his preface to the second and third works in this volume, and also to his *Totā-kahāni* (no. 93). It appears from these prefaces that *Ḥaidar Bakhsh* was the son of *Saiyid Abū al-Ḥasan*, of Delhi. His ancestors were of *Najaf*. His father, accompanied by *Lāla Sukhdeo Rā'e*, left Delhi when *Ḥaidar Bakhsh* was quite young, and settled at *Benares*. When Nawab 'Alī Ibrāhīm Khān, *Khalil* (the author of the *Gulzār i Ibrāhīm*, no. 12) was appointed Civil Judge of *Benares*, in the time of Lord Hastings, *Abū al-Ḥasan* entrusted his son, who had then reached manhood, to his care, in order that he might obtain a thorough literary education. *Ḥaidar Bakhsh* was accordingly given an appointment under *Kāzī 'Abd al-Rashīd Khān*. He also received religious

instruction from *Ghulām Husain* of *Ghazipur*, one of the *Maulavīs* attached to the Court of the aforesaid Nawab.

In A.H. 1214 (A.D. 1799—1800), having heard that officers in the employ of the East India Company at *Calcutta* were applying themselves to the study of the *Urdu* language, he composed a romance, entitled *Kiṣṣah i Mihr o Māh*, and submitted it to Mr. *Gilchrist*, the Professor of *Hindi* at the College of *Fort William*, who forthwith appointed him as one of the *Munshīs* of that College.

Ḥaidar Bakhsh was a prolific writer, most of his works being translations from the *Persian*. In addition to the works contained in this volume, he is the author of—

1. *Kiṣṣah i Lailā o Majnūn*, translated from the *Persian* poem of *Amīr Khusrav*. It appears from the preface to the second work in this volume (fol. 8b) that *Ḥaidar Bakhsh* translated this romance prior to A.H. 1215.

2. *Totā-kahāni*, or "The Tales of a Parrot," translated from the *Persian* of *Muhammad Kādirī* in A.H. 1215 (A.D. 1801). See no. 93.

3. *Ārā'ish i maḥfil*, a free translation of the *Kiṣṣah i Ḥātim Tā'i* (*Persian Catalogue*, p. 764a), made in A.H. 1216 (A.D. 1801). This

version of the popular story was first printed in Calcutta, 1803. Several editions have been published from native presses at Delhi, Lucknow, Cawnpore, Bombay, and Madras. It has also been translated into Bengali, Hindi, and Gujarati.

4. *Haft paikar*, a *Masnawī* on the same subject as the poem of *Nīzāmī* (Persian Catalogue, p. 567a), composed in A.H. 1220 (A.D. 1805-6). A copy is mentioned by Sprenger, *Oudh Catalogue*, p. 612.

5. *Tārīkh i Nādirī*, a history of the Emperor *Nādir Shāh*, translated from the Persian of *Mirzā Muḥammad Maḥdī* (Persian Catalogue, p. 192a) in A.H. 1224 (A.D. 1809-10). See Roebuck's *Annals of the College of Fort William*, p. 339.

6. *Gul i maghfirat*, a history of Muhammadan martyrs. This work is an abridgment in prose and verse of the author's *Gulshan i shahīdān*, which is a translation of the *Raużat al-shuhadā* of *Husain Vā'iz Kāshī* (Persian Catalogue, p. 152b). It is also called *Dalī majlis*, and was composed in A.H. 1227 (A.D. 1812). It was printed in Calcutta, 1812, and has been translated into French by M. Bertrand, Paris, 1845.

7. *Gulzār i dānish*, a romance translated from the *Bahār i dānish* of *Shaikh 'Ināyat Allāh* (Persian Catalogue, p. 765b). The date of the composition of this work has not been ascertained.

The exact date of the death of *Haidar Baklīsh* is uncertain. Sprenger, in his notice of this author (*Oudh Catalogue*, p. 236) states: "Mawlawy Gholam Haydar informs me that he . . . died upwards of thirty years ago, that is to say, about 1823." See *Garcin de Tassy, Litt. Hind.*, 2nd ed., vol. i., p. 550.

The contents of this work are :

I. Foll. 2b—6a. A collection of *Marsiyahs*, without date.

صلوات بھیجتا ہون میں اب اُس امام پر
جسنسے کہ سر کتنا دیا اُمت کے کام پر

II. Foll. 7b—143b. A collection of more than 100 anecdotes, with an autobiographical preface.

حمد کرتا ہوں اُس خالق قدیر کی کہ جس نے
انسان کو پرددہ عدم سے موجود کر کے اپنی قدرت خلائقی
سے اپاس حیات پہنایا

In the preface the author states that he was then, A.H. 1215 (A.D. 1800—1801), enjoying the patronage of Mr. J. Gilchrist, and that he had already written several works, of which were the *Kiṣṣah i Mibr o Māh*, the translation of the *Tūtī-nāmah*, and of the *Kiṣṣah i Lailā o Majnūn* of *Amīr Khusrāu*, and a few miscellaneous poems.

III. Foll. 144a—145b. *Kiṣṣah i Mihr o Māh*. The preface and first few lines only.

حمد کرتا ہوں اس بادشاہ قادر بیچون کی
کہ جسنسے اپنی قدرت کبیریا سے سلطان مہر و ماء کو

This romance, as stated in the preface, was composed in A.H. 1214 (A.D. 1799—1800), prior to the author's departure for Calcutta.

A Persian work, bearing the same title, of which this is probably a version, is noticed in the Persian Catalogue, p. 765a.

IV. Foll. 146a—147b. *Kiṣṣah i Lailā o Majnūn*. The preface and beginning only.

شکر کرتا ہوں اس بے نیاز کا کہ جسکی
وصف خلائقی کے بیان میں عقل دانایاں دھر کی مانند
چرخکے سرگردان ہی

V. Foll. 148b—212b. *Dīwān* of *Ghazals* in alphabetical arrangement, with *Kitāhs*, *Kaṣīdahs*, satires, and other miscellaneous poems.

براہری کا تیری گل نے جب خیال کیا
صبانے [مار] طماٹچی مونہ اسکا لال کیا

VI. Foll. 213b—232b. A *Tazkirah* of Urdu poets, in a rough alphabetical arrangement by their *Takhlīlus*.

This copy has been made from an imperfect MS. It begins with the notice of the first poet (آفتاب) as follows:

باقی شاہ عالم بادشاہ عالم گیر ثانی

The work is also incomplete, extending only as far as the second entry (سوز) under the letter س. The author states in a colophon that he had spent six or seven years in the compilation of this *Tazkirah*, and had received much valuable assistance from Munshī Mir Bahādur 'Alī. He regrets to say that he had lost the latter part of his MS., but hopes to rewrite the missing portion.

There is a complete copy of this *Tazkirah* in a MS. in the Library of the Indian Institute, Oxford, noticed below. In that MS. the author states in a short preface to the *Gulshan i Hind* that he left Benares by boat for Murshidabad (evidently on his way to Calcutta) on 21st Rajab, A.H. 1214. On arriving close to Ghazipur he fell in with Mirzā Muḥammad 'Alī of Delhi, who was also travelling by boat in the same direction, and it was at his suggestion that he commenced the compilation of this work, towards the furtherance of which Muḥammad 'Alī supplied him with copies of *Diwāns* of several poets, which he happened to have with him.

In the Oxford MS. this *Tazkirah* begins:

زینت کلام کی اس افیدگار کی حمد سے ہی کہ جسٹے
سخن روح افزا کو ہر ایک بشر کی زبان پر جاری کیا

At the end appears the following chronogram:

مرتب کر چکا جب تذکرہ میں
زروے حق یہ بولے شیخ اور رند
کہی تاریخ اسکی حیدری خوب
اسے کہتا ہی ہر ایک گلشن ہند

The last line expresses the date A.H. 1207, but its compilation was not commenced before A.H. 1214, as stated above.

The notices of the poets are extremely meagre, the work being rather of the nature of an anthology.

The MS. in the Library of the Indian Institute, alluded to above, is a later and more complete recension of the *Guldastah i Haideri*, but without the portions containing the prefaces to the author's *Mihr o Māh* and *Lailā o Majnūn*. It contains a larger collection of anecdotes (many of which are of an indecent nature) and, in addition, a great many miscellaneous poems. There are also a number of Arabic and Persian familiar sayings and proverbs, in alphabetical arrangement, explained in Hindustani; also notes on the use of Arabic derivatives, and lists of Arabic names. This MS. bears the seal and signature of John Romer, and the date 1804. The date of composition, A.H. 1217 (A.D. 1802-3) is expressed by the words بنا تارہ گلداستہ حیدری in a chronogram amongst the author's miscellaneous poems.

The present MS. is most probably the one formerly in the possession of Dr. Duncan Forbes, described in his "Catalogue of Oriental Manuscripts," 1866, p. 31.

84.

Or. 2036.—Foll. 207; 8 in. by $5\frac{1}{4}$; 12 and 13 lines, $3\frac{1}{2}$ in. long; written in Shikastah, on different coloured paper; dated 26th May, 1847.

[SIR HENRY M. ELLIOT.]

علم مکملی

Miscellaneous compositions in prose and verse, by Saman La'l, of Amroha.

کرون حمد اوسکی جو ایزد بقا ہی
نہ ثانی اوسکے کوئی باونا ہی

The author, who has already been noticed (see no. 1), begins with poems in praise of God and Jesus Christ, a eulogy on his patron Sir Henry Elliot, and an account of himself. He then proceeds to describe the contents of each portion of the work, which he completed in the year A.D. 1846, after six months labour, and has dedicated it to Sir Henry Elliot.

The work consists of five Bābs, as follows:

Bāb i., in twenty-five Faṣls, a treatise on arithmetic, fol. 10a. Bāb ii., in nineteen Faṣls, a letter-writer, with a list of complimentary phrases and specimens of legal documents, mostly in Persian; definitions of philosophical terms, in Persian; riddles, proverbs, detached verses, and poems of various kinds, some in Persian, others in Urdu, fol. 51a. Bāb iii., in ten Faṣls, a

description of the different classes of men and women, and their sexual relations, compiled from the Koka-Śāstra, in Hindi verse, with interlineary explanations in Urdu; lists of musical modes, dances, Hindu sacred books, and other useful particulars, fol. 133a. Bāb iv., a collection of 116 witticisms and anecdotes, fol. 141a. Bāb v., tables for ascertaining the English day of the week for any day of the month from A.D. 1 to 3700, fol. 190a.

TALES AND FABLES.

85.

Add. 10589.—Foll. 149; 7½ in. by 5¾; 9 lines, 3⅔ in. long; written in Nestalik, apparently in the 18th century.

طوطی نامہ

Tūṭī-nāmah, or "The Tales of a Parrot," translated from the Persian.

Beg. پچھے سین تعریف صاحب زمانہ کے اور زمین کے

The MS. contains the Persian text of the abridged version of Nakhshabī's Tūṭī-nāmah by Abū al-Faḍl B. Mubārak (see the Persian Catalogue, p. 753b) with a preface, and a prose translation of the first thirty-five tales (up to fol. 100a) written, in the Dakhani dialect of Hindustani, by an unknown author, with occasional notes on the margin.

For a Dakhani metrical translation of these tales, composed by Ghauwāṣī, A.H. 1049 (A.D. 1639-40), see no. 54, art. ii.

86.

Add. 6628.—Foll. 85; 10⅔ in. by 6¾; 13 to 19 lines, 4 to 4½ in. long; written in Nestalik, apparently in the beginning of the 19th century.

گلستان

A Dakhani translation of Sa'dī's Gulistān. See the Persian Catalogue, p. 597a.

ایک بادشاہ کے تین ہم سنا کہ واسطے مارنے
ایک قیدی کے اشارہ کیا

The author of the work, which has no preface, is not known. The translation is in prose and verse on the model of the Persian original. The work is incomplete, extending only up to the end of the eleventh tale of Bāb vii. (Platts' edition, p. 132).

The most popular Hindustani version of the Gulistān is the Bāgh-i Urdū of Sher 'Alī, Afsos. See no. 72.

87.

Add. 25873.—Foll. 147; 11½ in. by 6¼; 17 lines, 4¾ in. long; written in elegant Nestalik, probably in the beginning of the 19th century. [W. H. W. T. KNOX.]

ادوار سہیلی

The Fables of Bidpā'i, translated by Mirzā Mahdī from the Persian version of Husain Vā'iz, Kāshifī. See the Persian Catalogue, p. 756a.

ہر سنگت میں شارہ تیرے ظہور کا
موسیٰ نہیں کہ سیر کروں کوہ طور کا

Beg.

Mirzā Mahdī states in a lengthy preface that he was in the service of Captain William Douglas Knox (probably in the capacity of a *Munshī*), and had accompanied that officer from Calcutta to Manpur and Gaya. He had heard that European officers of the East India Company had lately turned their attention specially to the study of the Hindustani language, and, as they were already well acquainted with the Persian *Anvār i Suhailī* of Ḥusain Vā'iz Kāshīfī, he had undertaken a Hindustani translation of that work, hoping it might be of use to students of that language.

He relates, at the end of his preface, that at the suggestion of a friend of his, Shaikh Muḥammad Rafī' of Patna, his master, Captain Knox, whilst stationed at Gaya, had commissioned Hengā Khān, a well-known story-teller (قصہ خوان), to make a Hindustani translation of the 'Iyār i dānish, another Persian version of these Fables. (See the Persian Catalogue, p. 756b.) At this, Mirzā Mahdī, fired by a spirit of competition, began at the same time to translate the *Anvār i Suhailī*. When Hengā Khān had translated about a fourth part of the 'Iyār i dānish, the Shaikh invited Mirzā Mahdī to attend on a certain day to hear a specimen of his work read out for the approval of Captain Knox. He accordingly presented himself on the appointed day, taking with him a portion of his own translation. The two translations were read out and criticized by Captain Knox and other gentlemen assembled for the purpose, and that of Mirzā Mahdī was unanimously declared to be the best, whereupon his rival, Hengā Khān, was so annoyed that he tore in pieces the fair copies of the portion of his translation which he had brought with him. Mirzā Mahdī concludes by saying that Captain Knox urged him to complete the translation of the whole work, but he apparently failed to do so.

This MS. breaks off abruptly at the beginning of the third Bāb, the original work consisting of fourteen Bābs. Garcin de Tassy, in his notice of this author (Litt. Hind., 2nd ed., vol. ii., p. 256) mentions another copy, also incomplete, consisting of 205 pages of nineteen lines. He states, probably from data obtained in that MS., that it was composed in A.H. 1211 (A.D. 1796-97), and that it bears the title *Bāgh i Bahār*. These particulars are not found in the present copy, nor is the date of transcription noted, or the name of the copyist.

The translation is in a simple style of Hindustani, interspersed with bits of poetry. The text begins, on fol. 7a, as follows :

سلف کے زمانے کا تاریخ دان
یہ لکھتا ہی احوال پیشیمان

A Dakhani translation of the *Anvār i Suhailī*, composed by Muḥammad Ibrāhīm, was printed at Madras, 1824. This was followed by an Urdu translation, entitled *Bostān i ḥikmat*, written by Faqīr Muḥammad Khān, A.H. 1251 (A.D. 1835-36), which was lithographed at Lucknow, A.H. 1254 (A.D. 1838), and again in 1845 and 1870. Another version, somewhat abridged, by Nawab Muḥammad 'Umar 'Ali Khān, Wali-shī, written A.H. 1289 (A.D. 1872-73), was published at Meerut, 1876, under the title *Sitārah i Hind*, with the chronogrammatic title of *Ziyā i ḥikmat*.

A metrical translation of these fables, composed by Jānī Bihārī La'l, Rāzī, Vakil of the Native State of Bhartpur, in A.H. 1285 (A.D. 1868-69), was lithographed at Agra, A.D. 1879, under the title *Arzhang i Rāzī*.

88.

Add. 8921.—Foll. 147; 9½ in. by 6½; 15 lines, 4 in. long; written in Nestalik, apparently in the beginning of the 19th century.

نو طرز مرضع

Nau-tarz i muraṣṣa', or "The new gold-embroidered fashion;" a translation by Mir Muḥammad Ḥusain 'Aṭā Khān, poetically surnamed Taḥṣīn, of the Kiṣṣah i Chahār Darvīsh, or "Tales of the Four Darwishes," of Amīr Khusrau. See the Persian Catalogue, p. 762a.

دیباچہ ثنائے خداوند ذو الجلال
ایسا نہیں کہ لکھ سکے اسکا کوئی کمال

The translator states, in a long and flowery preface, that his *Takhallus* is Taḥṣīn, his soubriquet (خطاب) مرفع رقم, and that he is the son of Mir Bākir Khān, poetically surnamed Shauk. He was for some time in the service of General Smith (probably as a *Munshī*), and accompanied that officer to Calcutta. When General Smith left India, he went to Patna, and practised as a pleader in the Civil Courts, and, on the death of his father, he left Patna and settled at Faizabad, in the service of Nawab Shujā' al-Daulah, and was then enjoying the patronage of his successor, Nawab Aṣaf al-Daulah.

The author does not mention when he translated these tales, but it was evidently during the rule of Aṣaf al-Daulah, as he has written a long *Kaṣīdah* in praise of him at the conclusion of his preface. Āzād (Āb i ḥayāt, p. 25) states that the work was completed in A.H. 1213, or A.D. 1798.

ضوابط انگریزی تواریخ قاسی, both in Persian. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 199, and Sprenger, Oudh Catalogue, p. 294.

The translation of the text begins on fol. 10b, as follows: بیچ سرزمین فردوس ائین ولایت روم کے ایک بادشاہ تھا آزاد بخت نام. It concludes on fol. 146a, line 4, the rest of the MS. containing the translator's colophon, which is apparently imperfect.

Contents: The translator's preface, with *Kaṣīdah*, fol. 1b. Introductory account of

King Āzād-bakht, fol. 10b. Story of the first Darwesh, fol. 17a, line 1. Story of the second Darwesh, fol. 50b. Story of the third Darwesh, fol. 78b. Adventures of King Āzād-bakht, fol. 95b. Story of the fourth Darwesh, fol. 128b.

In this work, as also in the *Bāgh o Bahār*, another version of these tales (noticed below), the arrangement is slightly altered, the stories of the second and third Darwishes in the Persian original being the third and second in these translations. The chapter on the adventures of King Āzād-bakht should also come after the story of the second, instead of the third, Darwesh.

There are no headings in this MS. to the different chapters and portions of the tales.

The work has been lithographed, Bombay, 1846 (without the Adventures of King Āzād-bakht), and Cawnpore, 1874.

Taḥṣīn's translation of the Persian tales is written in a highly ornate style of composition, and to quote from Mr. Roebuck, "as a specimen of the Oordoo language it was rendered objectionable by his retaining too much of the phraseology and idiom of the Persian and Arabic."* Accordingly, Dr. Gilchrist caused another translation to be made by Mir Amman, for use in the College of Fort William. It was completed in the year A.H. 1215 or A.D. 1801, and bears the same title as the Persian original, but is best known by the chronogrammatic title of *Bāgh o Bahār*. This work, written in elegant and simple language, is extremely popular throughout India, and has been translated into most of the principal vernaculars. It was prescribed, and still continues to be used, as a text-book for examinations in Hindustani.

The *Bāgh o Bahār* was first printed in Calcutta, 1803, a portion only of the text

* See Mr. Roebuck's preface to the 2nd edition of the *Bāgh o Bahār*, edited by Ghulām Akbar, Calcutta, 1813.

having appeared the year previous in Gilchrist's "Hindee Manual." Since then, numerous editions have been published from European and native presses in India, and also in London. It has been translated into English by L. F. Smith, Caleutta, 1813, other editions appearing in Madras, 1825, Caleutta, 1842, London, 1851, and Lucknow, 1870; also by E. B. Eastwick, Hertford, 1852 and 1877; by Duncan Forbes, London, 1857, 1862 and 1874; and (in abstract) by Edith F. Parry, London, 1890.

There are two metrical translations of these tales, one by Shamlah, Lucknow, 1856, which has been translated into French by Garcin de Tassy, Paris, 1878; the other by Ghulām Muḥammad Khān, Khabīr, under the title of *Kharītah i surūr*, Lucknow, 1875.

Another version, somewhat abridged, written in prose and verse, and bearing the same title as the present work, *Nau-ṭarz i muraṣṣa'*, was composed by Muḥammad 'Iwaz, Zarrin, and was lithographed in Lucknow, 1869, and Cawnpore, 1881. The arrangement of the stories in this translation follows the order of the Persian original.

Copyist : غلام حیدر ولد منشی غلام محمد خان

89.

Or. 4708.—Foll. 94; 12 in. by 7; 15 lines, $4\frac{1}{2}$ in. long; written in Nestalik; dated the Samvat year 1880 (A.D. 1823).

Another copy of the preceding work.

In this copy of the *Nau-ṭarz i muraṣṣa'* the chapter containing the adventures of King Āzād-bakht is omitted. It tallies with the printed edition of Bombay, 1846. The chapters, and different portions of the stories, have headings in red ink.

It appears from the colophon that this copy was written at the request of Lālah Khush-hāl Rā'e, son of Bhagwān Dās, of

Faridabad, and agent (وکیل) for Baldev Singh, Mahārājah of Bhartpur.

On foll. 93 and 94 are some Ghazals, written by a different hand.

Copyist : لالہ مان سنگھ ساہوکوں :

90.

Add. 18892.—Foll. 280; $10\frac{3}{4}$ in. by $7\frac{3}{4}$; 13 lines, $4\frac{3}{4}$ in. long; written in bold Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

قصہ امیر حمزہ

The romance of Amīr Ḥamzah, translated from the Persian by Khalil 'Alī Khān, poetically surnamed Ashk. See the Persian Catalogue, p. 760b.

بنیاد اسی قصہ دل جسپ کی سلطان محمود
بادشاہ کے وقت سے ہی

This work, containing a somewhat imaginary account of Amīr Ḥamzah, the son of 'Abd al-Muttalib, and uncle of Muḥammad, was translated by Khalil 'Alī Khān, under the direction of Dr. Gilchrist, in A.H. 1215 (A.D. 1801). The entire work consists of four chapters (Jild), of which this MS. contains a copy of the first Jild only. In the colophon the translator attributes the original work to Mullā Jalāl Balkhī. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 236.

This translation has been printed at Bombay, 1850; Lucknow, 1869; and Delhi, 1876 and 1879.

For a metrical translation by Totārām Shāyān, and another prose translation, by Muḥammad Husain, Jāh, and Alīmad Husain, Kamar, see the Catalogue of Hindustani Printed Books.

On fol. 4a is written "G. C. Haughton, Febry. 1818. From the library of Jonathan Duncan."

91.

Add. 18893.—Foll. 49; 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$; 13 lines, 4 $\frac{3}{4}$ in. long; written in Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

سکنلہ ناٹک

A Hindustani adaptation of Kālidāsa's Sanskrit drama, Śakuntalā nāṭaka, translated, from a Hindi version, by Kāzim 'Alī, poetically surnamed Jawān.

Beg. خدا کا نام لے بھلے زبان پر
کا پھر دلکو اپنے داستان پر

Kāzim 'Alī, Jawān, a native of Delhi, was one of the Munshis at the College of Fort William in Calcutta. He states in the preface to this work that the famous Śakuntalā nāṭaka of the Sanskrit poet Kālidāsa had been translated into Braj-bhasha by Nawāz Kabisvar, by order of Mūle Khān, the son of Fidā'e Khān, one of the generals of the Emperor Farrukhsiyar (who reigned A.H. 1124—1131, A.D. 1713—1719); and that, by order of Mr. Gilchrist, he had made this translation, from the Braj-bhasha version of the drama, into modern Hindustani in the year A.H. 1215, or A.D. 1801.

A portion of this translation (sixty pages) was printed, in Devanagari characters, Calcutta, 1802, as part of Dr. Gilchrist's "Hindee Manual." It was next printed in Roman characters, Calcutta, 1804, after which an edition of the text in Hindustani, with a transliteration by Dr. Gilchrist, under a system introduced by him, and explained in a long preface, was published in London, 1826, together with some fables, under the title of "An Appendix to the English and Hindostanee Dialogues." It also (without the preface) appeared in Price's "Hindee and Hindooostanee Selections," Calcutta, 1830. A lithographed edition was printed by Nawal Kishor in Lucknow, 1875.

The present MS. agrees with the Calcutta edition of 1802. In subsequent editions the work has an enlarged preface, beginning: بُری ہو یا انسان کسیکی کیا جان جو اسکے شاہد ہو۔ وَثَنَاكَ حَسْنٌ وَ جَمَالٌ پُرْ كَرْ سَكَنْ نَكَاهَ كَلَامٌ. In it the author states that the work had been revised with the aid of Lallūjī Lāl Kavi. Kāzim 'Alī further mentions that he had been sent from Lucknow to the College of Fort William by Colonel Scott in A.D. 1800.

Kāzim 'Alī is also the author of a Bārah-māsā, a Maṣnawī poem containing a description of each month of the year. This was written after the completion of the present work, and was printed in Calcutta, A.D. 1812. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 92.

Nawab 'Alī Ibrāhīm Khān states in his Tazkirah, Gulzār i Ibrāhīm (no. 12, fol. 45), written A.H. 1198 (A.D. 1784), that Kāzim 'Alī was then living at Lucknow, and had sent specimens of his poetry to him at Benares. In the Dīwān i Jahān, or Tazkirah of Benī Narāyan (see no. 15, fol. 31b), written in A.H. 1227 (A.D. 1812), the author is mentioned as being still alive. Appended to the MS. copy of this Tazkirah is a collection of Ghazals by eight living poets, including the author of this work, which were read at a Mushā'arah, held apparently in A.D. 1815, so that Kāzim 'Alī must have died some time after that date.

92.

Add. 18894.—Foll. 42; 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$; 13 lines, 4 $\frac{3}{4}$ in. long; written in large Nestalik, in the beginning of the 19th century.

[SIR GRAVES C. HAUGHTON.]

قصہ مادھونل اور کامکنڈلا

The story of Mādhonal, the Brahman, and the dancing girl Kāmakundalā; translated

from the Braj-bhasha of Motīrām Kabīsvar by Mazhar 'Alī Khān, poetically surnamed Wilā.

حمد و ثنا بے پایاں لائف اس افیدگار کے
ہی کہ Beg.

Mazhar 'Alī Khān, who is also known as Mirzā Lutf 'Alī, and whose *Takhallus* is Wilā, the son of Sulaimān 'Alī Khān, Widād, was born at Delhi. He was a pupil of Mirzā Jān Tapish, also of Muṣhafī, and subsequently of Nizām al-Dīn, Mamnūn. He became one of the Munshīs of the College of Fort William, applying himself chiefly to the translation of Persian and other texts. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 297.

The chief compositions of Wilā are :

(1) A prose translation into modern Hindi of the Baitāl-pachīsī from the Braj-bhasha version of Sūrat Kabīsvar, in which he was aided by Lallūjī Lāl.

(2) A metrical translation into Hindustani of Sa'dī's Pand-nāmah, a portion of which was first published in Gilchrist's "Hindee Moral Preceptor," Calcutta, 1803.

(3) A Dīwān in Hindustani, a copy of which work is mentioned by Sprenger, Oudh Catalogue, p. 641.

(4) A Hindustani translation of Haft gulshan, a collection of ethical tales. See no. 98.

In the Tazkirahs of Muṣhafī, Bātin, and Sheftah the author's *Takhallus* is said to be Wālā (والا). Muṣhafī also states that his real name is Mirzā Lutf 'Alī, but that he is generally known as Mazhar 'Alī Khān. Benī Narāyan, the author of the Dīwān i Jahān (no. 15), written in A.H. 1227 (A.D. 1812), states that Wilā was then living at Calcutta.

The author has given two chronograms in the colophon expressing the date of composition, one on the Muhammadan year, A.H. 1215, the other on the Christian year, A.D. 1801.

A portion only of this work was printed

in Gilchrist's "Hindee Manual," Calcutta, 1802. No other edition appears to have been published.

93.

Add. 18896.—Foll. 100; 11 in. by 8; 13 lines, 5 in. long; written in Nestalik, in the 19th century.

توقا کہانی

Totā-kahānī, or "The Tales of a Parrot"; translated by Saiyid Haidar Bakhsh, poetically surnamed Haidarī, from the Tūtī-nāmah of Muhammad Kādirī. See the Persian Catalogue, p. 754a.

احسان اس خدا کا کہ جسنتے دریاء سخن کو
اپنے ابر کرم سے گوہر معنی بخشا

Haidar Bakhsh, who has already been noticed (no. 83), states in the preface that he made this translation of the Tūtī-nāmah, by order of Mr. John Gilchrist, in A.H. 1215, or A.D. 1801.

These tales were originally written in Sanskrit, under the title Śuka-saptati, or "Seventy (tales) of a Parrot." A Persian version, consisting of fifty-two tales, was composed by Ziyā'i Nakshabī in A.H. 730 (A.D. 1330) under the title of Tūtī-nāmah, from which a simplified and abridged version was made by Muhammad Kādirī in A.H. 1208 (A.D. 1793-94), the number of tales being reduced to thirty-five. The date of the composition of the Persian abridgment is supplied by Mr. Small in a preface to his English translation of this Hindustani version, London, 1875.

These tales have gained great popularity in India. The Totā-kahānī was for many years a text-book for examinations in Hindustani. A portion of the work was first printed in Gilchrist's "Hindee Manual," Calcutta, 1802, occupying four pages of that volume. The entire work was published at Calcutta in 1804, and again in 1836, and an

edition, edited by Duncan Forbes, with a vocabulary, was printed in London, 1852. Besides these, several editions have been lithographed by the native presses.

Translations have been made, into English by G. Small, London, 1875, and into Bengali, under the title *Totā itihāsa*, by Chandīcharaṇa, Serampur, 1806, and London, 1825.

Another Hindustani translation, from the Persian of Muḥammad Ḳādirī, made by Ambāprasād, Rasā, under the title *Hikāyat i sukh ba sukh*, was printed at Delhi, 1845.

Versions of the Śūka-saptati, or Sanskrit original, have been made: in Hindi, one by Bhairavaprasāda, another by an anonymous author; also in Gujarati verse by Sāmala Bhaṭa, and in Marathi prose by an unknown author.

94.

Add. 6637.—Foll. 125; 10½ in. by 7¾; 13 lines, 4¾ in. long; written in bold Nestalik, in the beginning of the 19th century.

اخلاق هندی

A Hindustani version of the *Hitopadeśa*; translated, by Mir Bahādur 'Alī, Ḥusainī, from the *Mufarriḥ al-ḳulūb*. See the Persian Catalogue, p. 757a.

هزارون شکر اس خدا کے کہ جس نے اپنی تمام خلقت میں انسان کو فصلت عطا فرمائی

Bahādur 'Alī was Mīr Munshī of Hindustani at the College of Fort William, Calcutta. He has not furnished any particulars of his early life and parentage in any of his works, nor is he noticed in any of the Urdu *Tazkirahs*, presumably because he does not appear to have written any poetry.

The *Hitopadeśa*, or collection of Sanskrit tales, popularly ascribed to one Vishṇuśarman, was translated into Persian, under the title of *Mufarriḥ al-ḳulūb*, by Tāj Mu'in al-Dīn Malīkī, by order of Shāh Naṣīr al-Dīn,

Nawab of Behar. The present Hindustani translation of the Persian version was made by order of Mr. Gilchrist in A.H. 1217, or A.D. 1802. It is written in an easy colloquial style, and has become very popular. It was printed in Calcutta, 1803, a portion only of the work having appeared in the previous year in Gilchrist's "Hindee Manual." Several editions have been lithographed in Bombay, Madras, and Bangalore. An excellent edition, with an introduction and notes, by Saiyid 'Abd Allāh, was also printed in London, 1868.

Bahādur 'Alī is also the author of *Naṣr i Benazīr* (see the following MS.) and of a translation of *Tārīkh i Āshām*, a history of Assam by Walī Ahmād Shībāb al-Dīn, Tālīsh. See the Persian Catalogue, p. 266b. The latter work has been translated into French by T. Pavie, Paris, 1845. See *Garcin de Tassy, Litt. Hind.*, 2nd ed., vol. i., p. 607.

A copy of the *Akhīlāk i Hindī* (incomplete) is in the Library of the Indian Institute, Oxford. It bears the signature and impression of the seal of John Romer, 1804.

95.

Add. 23614.—Foll. 149; 8¾ in. by 5½; 11 lines, 3 in. long; written in elegant Nestalik, in the beginning of the 19th century.

نشر بے نظیر

The story of Benazīr and Badr i Munīr, by Mīr Bahādur 'Alī, Ḥusainī. See the preceding MS.

بے نظیر کے حاصل ہو دل کا میرے مدعای

This work is a prose adaptation of the *Siḥr al-bayān*, or *Maṣnawī* of Mīr Ḥasan (see no. 70), and was composed by Mīr Bahādur 'Alī in A.H. 1217, or A.D. 1802. A portion of the work was printed that same year in Gilchrist's "Hindee Manual," and

the entire work in Calcutta, 1803, two years before the publication of the original poem of Mir Hasan. A second edition was printed at Calcutta 1805. Numerous editions have been lithographed in the native presses. It has been translated into English by M. H. Court, Simla, 1871, and Calcutta, 1889, also by C. W. Bowdler Bell, Calcutta, 1871, and is one of the text-books for High Proficiency Examinations of Officers in the Indian Military Service.

On the first two pages is a copy of the title-page of the Calcutta edition of 1803, in which the year is erroneously written 1813. It is probable that this copy was made entirely from the printed edition. The transcriber states in the colophon that he finished it on the 12th Ramażān (the year not mentioned) by order of Mr. Maunsey (?), مونسی.

شاہ سراج الدین محمد عوث خان

96.

Add. 24046.—Foll. 90; 10 $\frac{3}{4}$ in. by 7; 11 lines, 5 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

چار گلشن

The story of King Kaiwān and Farkhandah, by Benī Narāyan, poetically surnamed Jahān.

سبحان الله کیا لکھوں اور کیا بیان کروں
صفت اس پروردگار کی کہ جسکے نور سے ارض و سما
روشن ہوا

Benī Narāyan, who has already been noticed as the author of the *Tazkirah Dīwān i Jahān* (see no. 15), states in his preface to this work that he had for many years retained in memory the romance of King Kaiwān and Farkhandah. One day in A.H. 1225 (A.D. 1811), Munshī Imām Bakhsh, after hearing the story from his lips, strongly

advised him to write it in Hindustani, and to submit it to the notice of Captain Taylor (then Professor of Hindustani at the College of Fort William), which he accordingly did.

It appears from Roebuck's Annals, p. 339, that the author was rewarded for his MS., which was deposited in the College Library. The story is divided into five chapters, and appears to have been composed from a Persian original, but is entirely different from the *Kiṣṣah i Shāh u darvīsh* of Hilālī, noticed by Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 319.

The title of the work is introduced in the following lines in a short poem at the end :

رکھا چار گلشن جو میں اسکا نام
رہیگی خزان دور اس سے مدام

97.

Or. 387.—Foll. 112; 8 in. by 5 $\frac{1}{4}$; 11 lines, 3 in. long; written in neat Nestalik, in the 19th century. From the royal library of Lucknow. [GEO. W.M. HAMILTON.]

قصہ ذل دمن

The story of King Nala and Damayantī, an episode of the *Mahābhārata*; translated by Ilāhī Bakhsh, poetically surnamed Shauk, from the Persian Nal Daman of Faizi. See the Persian Catalogue, p. 670b.

جهان جهان حمد و سپاس اوں افريدگار عالم
کے واسطے سزاوار ہی

Shaikh Ilāhī Bakhsh was born at Agra, but resided chiefly at Farukhabad in the service of Muzaffar-bakht, the son of Mirzā Jawānbakht. He is the author of two *Dīwāns*, one in Persian, the other in *Rekhtah*, adopting Shauk as his *Takhallus*. He also wrote a treatise on the art of government, entitled *قوانين السلطنت*. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 119.

Nassākh (Ganj i tawārikh, p. 27) has written a chronogram expressing the date of his death, A.H. 1241 (A.D. 1825-26).

The date of composition, A.H. 1217, or A.D. 1802, is given in the author's colophon in verse.

The MS. bears the seals of the kings of Oudh.

98.

Add. 18895.—Foll. 32; 10½ by 7½; 13 lines, 4¾ in. long; written in clear Nestalik, early in the 19th century.

[SIR GRAVES C. HAUGHTON.]

ھفت گلشن

A collection of moral tales and precepts, translated by Mazhar 'Ali Khān, poetically surnamed Wilā, from the Persian Haft gulshan of Nāsir 'Ali Khān, Bilgrāmī, Wāsītī.

Beg. بدل طبع آوے گر بے ثنا
گلشن حمد کی ہو نغمہ سرا

Mazhar 'Ali Khān, Wilā, one of the Muns̄hīs of the College of Fort William, who has already been noticed (no. 92), states in the preamble that he made this translation from the Persian at the request of Dr. Gilchrist. In the colophon he gives the date of composition, 14th Jumāda II., A.H. 1216, or A.D. 1801, followed by two chronograms.

The work is divided into seven chapters, called Gulshans, and contains a collection of tales and anecdotes on ethics, the etiquette of conversation and disputation, and obedience to superior authority; to which is added a selection of moral precepts ascribed to Muḥammad and the Caliph 'Ali.

The Haft gulshan (presumably the present translation) is mentioned in Primitiæ Orientales, vol. ii., p. li. (A.D. 1802), as one of the "Works in the Oriental Languages and

Literature, printed in the College of Fort William, or published by its learned Members, since the commencement of the Institution."

On fol. 2a is written "G. C. Haughton, Febry. 1818."

99.

Add. 18879.—Foll. 216; 11¾ in. by 6¾; 13 lines, 3½ in. long; written in Nestalik, with 'Unvān and coloured margins, on tinted paper; dated 2nd Oct., A.D. 1830.

قصہ چار درویش

An anonymous Hindustani imitation of the Persian Ḳiṣṣah i Chahār Darvīsh, or "Tales of the Four Darwishes." See no. 88.

لکھنے والے ان اخباروں کے اور کہنے والے ان حکایتوں کے
یوں لکھتے ہیں

This work, to which there is no preface, is more an imitation than a version of the well-known Persian tales. The general course and arrangement of the narrative is the same as in the original, but the names of the persons and places are changed, the plot of the story being laid in India, and the incidents are considerably abridged and altered.

The first three pages have coloured embellishments on the margin.

100.

Or. 2015.—Foll. 293; 10½ in. by 6¾; 15 lines, 4 in. long; written in small Nestalik; dated A.H. 1262 (A.D. 1846).

[SIR HENRY M. ELLIOT.]

نگارستان عشق

"The Picture-gallery of love :" a romance in prose and verse, by Ghulām A'zam, poetically surnamed Afzal.

اوں خدا کی قدرت کی قربان کے جسٹے.
Beg. انواع انواع طرح کی صورتیں

The author mentions in the prologue that he is a native of Allahabad, the son of Shāh Abū al-Ma‘alī, and grandson of Shāh Muḥammad Ajmal, who died A.H. 1236. On the death of his father, which occurred on the 18th Rabī‘ II., A.H. 1252 (Aug. A.D. 1836), he became distracted with grief, and fell into a most deplorable state of melancholy. By chance, a friend of his, Shaikh Wazīr Muḥammad of Delhi, came on a visit to Allahabad, and, taking pity on his sad condition, endeavoured to divert his thoughts by narrating this romance. This gave him relief, and, at the suggestion of his friend, he forthwith proceeded to commit the story to writing, making sundry additions and alterations of his own.

Ghulām A‘zam was a pupil of Imām Bakhsh, Nāsikh (who died A.H. 1254), and, according to Garcin de Tassy (Litt. Hind., 2nd ed., vol. i., p. 140), was the author of three Diwāns and a Maṣnawī, but Nassākh (Sukhan i shu‘arā, p. 41) mentions only two Diwāns and a Maṣnawī.

The title of the work forms a chronogram on the date of composition, A.H. 1252 (A.D. 1836), and is introduced in a Kaṣidah at the end of the preface.

Copyist: سید حسین علی

101.

Or. 1916.—Foll. 63; 10 in. by $6\frac{1}{2}$; 11 lines, $3\frac{3}{4}$ in. long; written in clear Nestalik; dated 30th Shawwāl, A.H. 1263 (Oct. A.D. 1847).

نگارستان عجائب

“The Picture-gallery of wonders:” a romance by Sa‘id al-Dīn, who is also called ‘Alī Muḥammad.

ثنا کرتا ہوں ایسے خدا کی
کہ جسٹے عقل انسان کو عطا کی

From an account of his life given in the preface we learn that Sa‘id al-Dīn, who is generally known as ‘Alī Muḥammad, was a native of Faizabad. His father was appointed record-keeper (سرشہدار) to the Collector’s office at Banda by Mr. Skene in A.D. 1805, and died in 1847, after forty-two years of faithful service to the East India Company.

‘Alī Muḥammad was brought up for the medical profession, and for twelve years obtained a livelihood as a physician attached to the court of the Native State of Bajaur. When Dīwān Khet Singh died, his son and successor, Rajah Lachhman Singh, dismissed ‘Alī Muḥammad, leaving a year’s salary unpaid. Accordingly he returned home, and shortly after his father died in A.D. 1847. He then fell into great poverty, but was helped by his younger brother, Rashid Muḥammad, who had obtained an appointment under Mr. Michael Pakenham Edgeworth, in consideration of his father’s long and faithful service.

That same year (A.D. 1847) ‘Alī Muḥammad wrote this romance from the “Annals of the Turks” (تواریخ اتریک), and dedicated it to Colonel Henry Sleeman, Agent at Bundelkhand, of whose generosity he had heard frequent praises from the lips of the late Dīwān of Bajaur.

The story, which is written in the usual Arabian Nights’ style, details the adventures of Prince Jawāhir Shāh and Khūrshīd-rū, the daughter of Khwājah Maḥmūd, merchant of Simistan in Persia.

The MS. is in the author’s own handwriting. The date of composition, A.H. 1263, is given in a chronogram on the name of Col. Sleeman, expressed by the words مسٹر سلیمان صاحب بہادر, to which should be added sixty, the numerical value of س, the initial letter of سیاس, “one who governs

well." This is explained in the following lines at the end of the work :

کہا ہاتھ ف نے اس قصہ کو سننکے
کہ یون تاریخ کو اسکی حلا دے
کہ جسکے واسطے تو نے کہا ہی
اویسیکے نام کی اعداد گن لے
سر حرف سیاس اوسمیں ملا دے
در تاریخ ہر سبکو دیکھا دے

The author concludes his colophon with the remark that he was a little over thirty-two years of age when he wrote this work.

102.

Or. 1723.—Foll. 44; 12½ in. by 8½; 15 lines, 6½ in. long; written in Shikastah-āmez; dated Rohtak, 2nd Jan., A.D. 1850.

[SIR HENRY M. ELLIOT.]

قصہ ہیر رانجھا

The romance of Hir and Ranjhā.

راویان اخبار نے حقیقت اس قصہ کی بدین
نفع لکھی ہی کہ

This story of the loves of the cowherd Ranjhā of Hazara, and the princess Hir of Jhang, is extremely popular throughout the Panjab. Several versions of it have been published in Panjabi, as well as in other vernaculars of India. A Hindustani version by Maḳbul Ahmād has been translated into French by Garcin de Tassy, and appeared in the "Revue de l'Orient," 1857. See also the Persian Catalogue, p. 710a.

From the colophon to this work, and a letter (without date) from E. C. Bayley, then Under Secretary to the Government of India, Foreign Department, which is attached to the fly-leaf, it appears that this story "was written down from the dictation of one of the gosains at the Rohtak asthel" (?)

by Ghulām Surūr al-Dīn, assistant record-keeper (نائب سرشنہدار) at Rohtak.

On a portion of a wrapper, which is attached to the fly-leaf, is written "Ranjah and Hir. Declared by Pandits to be better than the Goormukhee."

103.

Add. 24047.—Foll. 534; 8½ in. by 6; 10 and 8 lines, 4 in. long; written in large Nestalik, in the 19th century. [H. H. WILSON.]

A collection of tales, without date or authors' names.

قصہ روشن ضمیر و آرام جان

The story of Prince Roshan-żamīr and Ārām-jān, the daughter of the Wazir.

ممالک ہندوستان جنت نشان میں ایک

بادشاہ خورشید کُلۂ الْجَام سپاہ تھا

The plot of this love-story is laid in India, the incidents being those of the usual style of oriental romance. Spaces have been left throughout for the names of the hero and heroine, which the copyist very likely intended to fill in afterwards with red ink. The beginning of the work, which probably contained an introduction, is wanting. The MS. is also imperfect, a page apparently being lost at the end. This work is possibly the MS. noticed by Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 470.

قصہ منیرالملک و عین البصر

The story of Prince Munīr al-mulk and the fairy 'Ain al-bāṣar.

The work begins with an introduction, the first page of which is wanting, in which a certain king requests his courtiers to narrate to him any tale they may be acquainted with, containing an account of hardships endured and finally overcome, such as he had himself

experienced. The story begins on fol. 267 as follows : زمین شرقستان میں ایک بادشاہ علی : شیرشاہ نامی تھا

Munir al-Mulk, the hero of the story, was the son of 'Alī Sher Shāh, king of a country in Asia. He and his four brothers incurred the displeasure of their father, and were banished from home. After various hardships and adventures, Prince Munir al-mulk comes across an enchanted garden, called Bāgh i nūr, the abode of the fairies. Obtaining an entrance to the garden under great difficulties, he falls in love with 'Ain al-başar and eventually marries her.

III. Foll. 384—449. A Maṣnawī, without any title, containing a romance similar to the preceding, and connected to it by a colophon written by another hand, stating that when the king had heard the story of Prince Munir al-mulk, another of his courtiers read out the following tale in verse, as a further illustration of difficulties successfully overcome.

کرون ثبت پہلی ثنائے خدا
کہ ہی سب میں وہ اور سب سے جدا

This MS. also is incomplete, a page or two being wanting at the end.

قصہ منیر الملک و عین البصر

Another story of Prince Munir al-mulk and the fairy 'Ain al-başar.

اہل ہند کی کتابیں میں یون لکھا ہی کہ
امراوتی نگر نام ایک شہر

This story is entirely different from the one noted above (art. ii.). In this, the heroine 'Ain al-başar, daughter of Nāṣir Shāh, is represented as being one of the fairy attendants on Indra, the king of the gods, at his palace in the city of Amarāvati. She had fallen in love with Prince Munir al-mulk, who besought the king's permission to marry her. Thereupon Indra pronounced a curse upon her, and transformed her into a being, half mortal, half of stone. She then appears installed as a goddess in a temple at Ceylon, where her lover succeeds in finding her. After some time she disappears, and is born in the house of a peasant, is recognized by the Prince, and eventually marries him.

Another fairy Rāḥat-afzā is also introduced in the story, and marries Fakhr al-Dīn, the Wazīr's son.

DRAWINGS.

104.

Or. 1778.—Foll. 47 ; 8½ in. by 7½ ; a collection of water-colour drawings of birds of various kinds. [SIR HENRY M. ELLIOT.]

These coloured drawings, many of which are beautifully executed, are of various dimensions, having been painted apparently on

a scale with reference to the proportionate size of the different kinds of birds. Beneath each drawing are notes, neatly written in Nestalik, describing the habitat of each bird. In the majority of cases these notes are extremely meagre, and simply state at what season of the year the birds are to be found in the Panjab.

Foll. 2—22 contain drawings of twenty-one various species of Falconidæ, descriptions of which, and of their uses in falconry, are fuller than in the case of the other birds.

Foll. 23—45 contain twenty-three draw-

ings of cranes, herons, wild duck, partridges, vultures, crows, and smaller species of birds.

On fol. 46 is a drawing of an antelope (آهو یعنی هون), said to be commonly found in the Panjab.

MANUSCRIPTS OF MIXED CONTENTS.

105.

Add. 5629.—Foll. 297; 9½ in. by 6; about 18 lines, 3¾ in. long; written in cursive Nestalik; dated Azimabad, A.H. 1153—58 (A.D. 1740—45). [N. BRASSEY HALHED.]

A volume of miscellaneous contents, chiefly in Persian. See the Persian Catalogue, p. 796b.

The following are in Hindustani:

I. Foll. 18—28. مقبول صیبان

A rhymed vocabulary of Persian words explained in Hindustani, divided, according to subjects, into twenty sections (Faṣl).

Beg. بسم الله خداه کا نانو
لامکان نا نہیں وہ تھانو

It was completed, as stated in the last line, A.H. 990 (A.D. 1582). Three additional sections at the end are said to have been written by some other author. The title of the work is taken from the subscription, in which also appears the date of transcription, 25th Rajab, A.H. 1155 (A.D. 1742).

II. Foll. 31—33. خالق باری

This copy also differs in arrangement of the lines from the printed editions of this work.

III. Foll. 41—45. Hindustani Ghazals, or love songs, of unknown authorship.

IV. Foll. 54—63. An alphabetical vocabulary of Persian verbs, conjugated through all tenses, with Hindustani equivalents.

106.

Add. 19811.—Foll. 124; 8½ in. by 6¾; about 17 lines, 5 in. long; written in Nestalik, with occasional ruled borders, apparently in the 18th century.

A volume of miscellaneous contents, partly in Persian and partly in Hindustani. The Hindustani portion consists chiefly of translations in the Dakhani dialect of extracts from the following Persian works. The names of the translators are not mentioned.

I. Foll. 9—86. انوار سہیلی

The first two chapters of the *Anvār i Suhailī* of Ḥusain Vā'iz Kāshī. (See no. 87.) This translation is different from that of Muḥammad Ibrāhīm, also in Dakhani, which was printed at Madras, 1824.

II. Foll. 87—101a. جهانگیر نامہ

Memoirs of the Emperor Jahāngīr. An account of the original will be found in the Persian Catalogue, p. 253b. The present extract contains the history of the Emperor from his accession to the throne, A.D. 1605, to the sixth year of his reign. The translation is probably that of Mirzā Lutf 'Alī, Wilā (no. 92). See Garcin de Tassy, *Litt. Hind.*, 2nd ed., vol. iii., p. 301.

III. Foll. 101a—104. گلستان

A translation of the nineteenth tale in Bāb vii. of Sa'dī's *Gulistān* (see Platts' edition, p. 151), containing the dispute of Sa'dī with a pretended darwesh as to the qualities of the rich and poor.

IV. Foll. 105—112. انشاء ابو الفضل

Extracts from the Letters of Shaikh Abū al-Fażl, the favourite secretary and minister of the Emperor Akbar. See the Persian Catalogue, p. 396a.

V. Fol. 114b. Two odes from the *Diwān* of Wali (no. 51), beginning: میں صورت اخلاص تیری رو سون لکھیا ہوں. See Garcin de Tassy's Paris edition of 1834, pp. 11 and 12.

The rest of the MS. consists of letters and fragments in Persian.

107.

Or. 1733.—Foll. 184; 10 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$; 13 lines, 3 $\frac{1}{4}$ in. long; written in Nestalik, in the 19th century. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous contents, of which the following are in Hindustani:

I. Foll. 4—13. احوال ابتداء ترقی راجہ ہے بھرتہ بور.

A short history of the rise of the Native State of Bhartpur up to the year A.D. 1844, when this account was written (see fol. 13a).

II. Foll. 15—18a. احوال رستم خان دکھنی

An account of Rustam Khān, Sūbedār of the Deccan, during the reign of the Emperor Shāhjahān.

III. Fol. 18b. احوال بہادر خان و دلیل خان

An anecdote relating to Dalil Khān, the younger brother of Bahādur Khān, both of whom were Amīrs in the Court of the Emperor Shāhjahān.

IV. Foll. 19, 20. احوال نجفخان وغیرہ سرداران مغلیہ

An account of Najaf Khān, and other Mughal rulers.

V. Foll. 21—25. حال قوم گوبیری یعنی اہیر

An account of the Ahirs, or cowherd caste.

VI. Foll. 26—28. احوال مسمی نصیرا

The legend of Naṣīrā, as told by Muḥammad 'Alī, a Pīrzādah of the Rā'es of Sambhal in the District of Moradabad, explaining the origin of certain marriage customs peculiar to the Rā'es of Ahrāt (اہرات).

VII. Foll. 29—36. احوال راجہ کوہ کمایون

An account of Kumaon and its rulers.

VIII. Foll. 37—45. کیفیت ریاست جھجھر

An account of Jhajhar and other Parganahs which were granted as jāgīr by Lord Lake to Nījabat 'Alī Khān in A.D. 1806 as a reward for the assistance he had given in the expedition against Jaswant Rāo Holkar. See Hunter's Gazetteer, 2nd ed., vol. vii., p. 196.

IX. Fol. 46. گفتگو بزاروں اور دلالوں کی

Fol. 47. گفتگو جوہریان

A list of slang terms used by cloth-merchants and salesmen, and by jewellers.

X. Foll. 58—60. احوال ابتداء ترقی دولت راجہ

دھیان سنگھ وغیرہ

A short account of Gulāb Singh, Raja of Jammu, and of his brothers Dhyān Singh and Sūjīt Singh, ministers in the Court of Ranjīt Singh.

XI. Foll. 61, 62. احوال پنڈ دادن خان و لوں مہانی

An account of the salt-mine at Pand Dādan Khān, seventy *kos* west of Lahore, which was leased to Rajah Gulāb Singh for eight lakhs of rupees.

XII. Foll. 63—65. احوال پیشاور کے ملک کا

A short account of the country of Peshawar.

XIII. Fol. 66. **کیفیت قوم ترکان**
A list of thirty-six families of the Turkia Banjāra caste.

XIV. Foll. 69—72. **بیان قوم بخارہ بھروپ**
A short account of the Bahrūp Banjāra caste.

XV. Foll. 73—75. **اسملے روک غله**
A list of diseases and of insects which are destructive to the wheat and other cereals.

XVI. Foll. 76—78. **احوال سری بدھی نانہ جیو**
An account of the Hindu temples at Badrinath. See Hunter's Gazetteer, 2nd ed., vol. i., p. 410.

XVII. Foll. 79, 80. **احوال سری کیدار نانہ جیو**
An account of the Hindu temples at Kedarnath. See Hunter's Gazetteer, 2nd ed., vol. viii., p. 109.

XVIII. Foll. 81—84. **احوال ابدی ملک و وزراعت کوہستان**
Notes on the cultivation and products of the lower hilly country of the Himalayas.

XIX. Foll. 138—140. **احوال قوم تھارو**
An account of the Thārū Banjāra caste.

XX. Foll. 141, 142. **احوال قوم بخارہ بید**
An account of the Baid Banjāra caste.

XXI. Foll. 143—146. **بیان اقوام گذریہ ہائے**
A description of the different families of the Gadariya, or shepherd, caste.

XXII. Foll. 147—150. **بیان ترکیب کانے چونے اور ایتوںکا**
Rules on the proper method of brick-building.

XXIII. Foll. 151—154. **احوال مقام جھونسی**
A notice of Jhunsi, a village of great antiquity in the District of Allahabad.

XXIV. Foll. 155—157. **رویداد ریاست اٹاواہ**
An account of the Native State of Etawah.

XXV. Fol. 158. **فہرست کاغذات مہاجنی**
A list of the shop-books usually kept by Mahājans, or money-lenders, with descriptions in Persian.

XXVI. Foll. 159—162. **بیان قوم بخارہ موکیری**
An account of the Mūkerī Banjāra caste.

XXVII. Foll. 163—165. **شجرہ قومیت بخارہ لبانہ**
A genealogy of the Labāna Banjāra caste.

XXVIII. Foll. 166—168. **کیفیت اقسام رہن**
A description of different kinds of mortgages.

The rest of the work is in Persian. See the Persian Catalogue, p. 1012a.

An account of the various castes of which mention is made will be found in Sir Henry Elliot's "Races of the North-Western Provinces of India." A general index is supplied on the fly-leaf, written by a different hand.

108.

Or. 1763.—Foll. 477; 12½ in. by 8½; 11 lines, about 4½ in. long; written in Nestalik, about A.D. 1845. [SIR HENRY M. ELLIOT.]

A collection of extracts from Persian and Hindustani works. The Persian contents have been described in the Persian Catalogue, p. 1026b.

The Hindustani extracts are from the following works:

I. Foll. 24—47. **شہ نامہ**

A metrical translation by Mūlchand, poetically surnamed Munshī, of the Shamsher-khānī, or Tawakkul Beg's prose abridgment of Firdausī's Shāh-nāmah. See the Persian Catalogue, p. 539b.

لکھوں پہلے میں حمد پروردگار
کہ ہو نیک آغاز و اجام کار

Mülchand was a Kāyastha by caste, born at Lucknow, a resident of Delhi, and a pupil of Naṣīr, a poet of that city. He states in his prologue that he undertook this verse translation of the Shamsher-khānī at the request of his brother, whose Takhalluṣ is Zorāwar, and that he completed it in A.H. 1225 (A.D. 1810), the date being expressed by the chronogrammatic title خسروان عجم.

Mülchand is also the author of a Rekhtali Dīwān, and of قواعد اردو, or Hindustani grammar, which was published at Delhi, 1845. According to Nassākh (Sukhan i shu'arā, p. 462) Mülchand died in A.D. 1832. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. ii., p. 386.

This work was printed at Delhi, 1844, and Calcutta, 1846, the latter edition under the editorship of Munshī Ghulām Ḥaidar of Hughli, at the instance of Captain George Turnbull Marshall, for use in vernacular schools. Several lithographed editions have been printed at Lucknow, Cawnpore, and Meerut, under the titles شاہ نامہ، خسروان عجم منظوم، شاہ نامہ اردو، and منظوم.

The extracts contained in this volume consist of short passages from the translation of the text, and introductory poems by the translator, comprising poems in praise of God, of Jesus Christ, of King George IV., and of the Governor General (Lord Minto). In other manuscript copies, and in all the printed editions of this work, instead of these have been substituted poems in praise of Muḥammad, and of Abū al-Naṣr Mu'īn al-Dīn Muḥammad Akbar Shāh II., King of Delhi, during whose reign this translation was made.

At the end of the extracts appear the names of the collators Mir Muṣṭaffar 'Alī and Chunī La'l.

On the first page is pencilled in Sir Henry Elliot's handwriting, "Moonshee Mool Chand. Written in 1845."

تاریخ: یوسفی

An account of a journey to England in A.D. 1837 and 1838, by Yūsuf Khān, Śūbedār, poetically surnamed Kammalposhi.

ستائش بے نہایت اوس خدا کو لائق ہی
کہ یوسف کنفی کو حاکم مصر کا بنایا

Yūsuf Khān, the son of Rahmat Khān, and pupil of Khwājah Haidar 'Alī, Ātish, was born at Haidarabad. He states in the preface that he left his native city in A.H. 1244 (A.D. 1828), and, being fond of travel, he visited Patna, Dacca, Madras, Agra, Delhi, and other famous cities, and finally settled in Lucknow, where he was appointed Jam'a-dār in a cavalry regiment of the Nawab Naṣīr al-Dīn Haidar, Sulaimān Jāh, and was subsequently promoted to the rank of Śūbedār. In A.D. 1836, having learnt a little English, and being very desirous of visiting Europe, he applied for, and obtained, two years' leave of absence, and at once set out on his travels.

The Tārīkh i Yūsufī contains a succinct, though somewhat extravagant, account of his journey to England and back. It is characterized by an inordinate love of pleasure-seeking rather than by any attempt to obtain an insight into European modes of government, or experience of Western civilization, arts, or sciences.

After five or six months' stay at Calcutta, Yūsuf Khān embarked in the "Arabella" on the 30th March, 1837, and, sailing round the Cape of Good Hope, reached England on the 21st August. On the 26th November he went to France for a short visit, and, returning to London, he departed on his return journey on the 18th January, 1838, and sailed for Alexandria, staying on the way at Lisbon. On arriving there he travelled on

to Suez, visiting the principal places of interest *en route*, and embarked for Bombay on the 30th March. From Bombay he journeyed through Central India, by way of Poonah, Aurangabad, Nagpur, and Jabalpur, and arrived at Calcutta on the 25th July, 1838. After staying there a short time, he returned to Lucknow.

In the latter part of the work the author describes his grief at the death of Shāh Sulaimān Jāh (which occurred on the 7th July, 1837), he narrates the attempt to place Mirzā Farīdūn-bakht (Munnā Jān), the illegitimate son of this Ruler, on the throne, his defeat and capture by Colonel Low, and the installation of Naṣīr al-Daulah, Muḥammad 'Alī Shāh, and concludes with a few remarks on the improved state of the city of Lucknow.

This work was printed at Delhi in 1847. A second edition was lithographed at Lucknow, 1873, with the alternative title of عجائب فرنگ.

The extracts contained in this volume consist of the author's preface and a short passage from the work.

Yūsuf Khān has also written some poetry, in which he has taken Kammalposh as his Takhallus. See Garcin de Tassy, Litt. Hind., 2nd ed., vol. iii., p. 315.

This copy is made from a MS. in the library of Hakīm Aḥsan Allāh Khān.

III. Fol. 395. تاریخ مغلیہ

A history of the Family of Timur, by Munshī Ḥusainī and Munshī Nūr Muḥammad.

تیمور بیشک اشیا کے بڑے نامور فتح کرنے والوں سے
ہوا ہی

The authors of this historical work were professors at the Native College at Delhi. Munshī Ḥusainī was a man of considerable literary ability, and has translated several English works on law and history. See

Garcin de Tassy, Litt. Hind., 2nd ed., vol. i., p. 612, and vol. ii., p. 483.

The extracts consist of the preface and a short passage from the work.

Copied from a MS. in the library of Hakīm Aḥsan Allāh Khān.

Foll. 441—477 contain a work in fifty-seven pages by Sadīd al-Dīn, lithographed in Agra, 1848, giving an account of Agra and its principal buildings, with a map and illustrations, and a short history of the Family of Timur. The title-page and first four pages of the work are wanting. The author's name occurs in a list of contents of this volume (fol. 1), where this work is called رسالہ حال آگرہ تصنیف سدید الدین. Sadīd al-Dīn is probably the professor of Arabic at the Native College at Delhi noticed by Garcin de Tassy.

109.

Or. 1794.—Foll. 182; 7½ in. by 4½; 7 to 11 lines, about 3 in. long; written in Nestalik, about A.D. 1840. [SIR HENRY M. ELLIOT.]

I. Foll. 1—146. A vocabulary of Hindi, Sanskrit, Persian, Arabic, and English words in common use, explained in Hindustani. Among the Hindi words are several in the Bundelkhand dialect, which are indicated by the letters ब written in red ink on the margin. At the end of the vocabulary (fol. 144b) is a table showing the different tenses of a verb in Hindustani, with their equivalents in the Bundelkhand dialect.

II. Foll. 147—160. Hindustani dialogues in the form of conversations between an English Government official and his Munshī, chiefly on matters relating to official routine and the mode of procedure in the disposal of Revenue and Criminal cases.

III. Foll. 161—179. Forms of address

in epistolary correspondence, specimens of official documents, and a classification of sciences, in Persian.

IV. Foll. 180—182. A list of fifty-eight Panjabi words with Hindi and Persian equivalents.

110.

Or. 1957.—Foll. 56; 8 in. by 5; 9 to 13 lines, about 4 in. long; written in Shikastah, about A.D. 1850. [SIR HENRY M. ELLIOT.]

A volume of miscellaneous treatises, by Jhajo Mal.

I. Foll. 1—24. دستور العمل ترتیب کاغذات
مکملہ بندوبست

Rules for the preparation and record of settlement papers relating to estates in Districts of the Punjab.

II. Foll. 25—36. بیان سلطنت ممالک غور یونکا
A short account of the Slave Kings of the Dynasty of Ghor (A.D. 1206—1288).

III. Foll. 37—56. راحت افزا
A miscellany of useful information.

بعد از حمد و ثناء اوس پاک پروردگار کے کہ
The work is divided into twenty short chapters (Bāb), as follows :

Bāb 1. Duties of a Settlement Officer, fol. 39a. 2. Rules of procedure in Civil, Criminal, and Revenue Courts, fol. 40b. 3. Measurements of land, ditches, wells, &c., fol. 41b. 4. Mechanics, fol. 45b. 5. Ethics, fol. 47a. 6. Lawsuits of various kinds, fol. 48a. 7. Numerals and Rakīm, fol. 48b. 8. Logic, fol. 49a. 9. Rules of etiquette, fol. 50a. 10. Rules for distinguishing Persian from Arabic words, fol. 50b. 11. Notes on Persian etymology, fol. 51a. 12. Arabic metres, fol. 51b. 13. Hints on prose composition, fol. 52a. 14. Points of ambiguity in Persian and Arabic, fol. 52b. 15. Differences between

verse and prose composition, fol. 52b. 16. Arrangement of the Abjad, fol. 53a. 17. Advice to soldiers, fol. 53a. 18. Astrology, fol. 53b. 19. Astronomy, fol. 55a. 20. Music, fol. 55b.

An index of contents is prefixed, in which this work is called فرحت افزا, probably through an error in transcription. The proper title راحت افزا occurs in the author's preface.

111.

Or. 1978.—Foll. 36; 8½ in. by 5½; 13 lines, 3½ in. long; written in Nestalik, by different hands; dated A.D. 1847 and 1851.

[SIR HENRY M. ELLIOT.]

I. Foll. 4—27. کتاب مساحت

A treatise on land measurements, by Vilāyat Husain Khān, Deputy Collector of Moradabad.

واضح ہو کہ مسح و تین قسم ہی خط
سطح جسم

The work is divided into three chapters (Bāb), subdivided into seven sections (Fasl). It is without preface, author's name, or date. The following note appears on the fly-leaf in Sir H. Elliot's handwriting: "Treatise by Vilayat Hoosain, Khān, D.C. of Moradabad, on Revenue Musahat."

Prefixed is a letter in English by the author (without signature or date) forwarding this copy of his treatise to the Revenue authorities for their consideration. He states that the system of "Khusral measurement is very incorrect," and trusts that his method of measuring land may be approved of, and circulated for the guidance of village patwāris.

II. Foll. 28, 29. A fragment of a Persian historical treatise.

III. Foll. 30, 31. A notice in Persian, by Naiyir Rakhsān, of the Ma'din al-jawāhir,

or collection of anecdotes, by Tarzī. See the Persian Catalogue, p. 1038b, iii. At the end appears the date, Delhi, 30th August, 1851.

قواعد تعبیر توکه پخته

Rules for the construction of masonry wells in towns and villages, drawn up for the approval of the Government of India by Kālī Rā'e, Deputy Collector, and dated 6th March, 1847.

هدایت نامہ کام پیدائش کشتوار، کمیائش کشتوار
Kālī Rā'e is the author of *نامہ کام*, a manual of instruction in land measurements, Delhi, 1850, and *کمیائش کرم*, a treatise on agriculture, Sikandra, 1850.

112.

Or. 2014.—Foll. 268; 10 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$; 15 lines, 4 $\frac{1}{2}$ in. long; written in Nestalik, about A.D. 1850.

[SIR HENRY M. ELLIOT.]

A collection of extracts and miscellaneous notices, partly in Persian and partly in Hindustani, bearing on the fly-leaf the title, *كتاب مجموعه حقائق الهند*.

A table of contents is prefixed to the work. For the Persian extracts see the Persian Catalogue, p. 1041b.

The Hindustani contents are as follows :

I. Foll. 92—94. *کیفیت شیخ سد*

A short account of Shaikh Saddū of Amroha.

II. Foll. 95—99. *حال پیدائش اور کرامات گوگا ظاہر بیر*

The story of the birth and miracles of Gūgā Zāhir Pīr.

III. Foll. 100—102. *حال راجه ہری چند*

The story of Hariśchandra, King of Oudh, who left his throne to become a religious devotee. This extremely popular legend is narrated by several authors in all the principal vernaculars of India.

قصہ راجہ سالبahan

The legendary story of King Salivāhana.

قصہ الہا و اودل

The story of the prowess of Albā and Údal, princes of Mahoba, in the Bundelkhand District, the heroes of Chand's epic poem, the Pṛithvīrāj Rasau. See the Hindi Catalogue of MSS.; also Grierson's Vernacular Literature, p. 4, and Elliot's Races of the N.W. Provinces, vol. i., p. 76.

حقیقت بدہ گوجران

An account of the Badgūjars of Moradabad. See Elliot's Races of the N.W. Provinces, vol. i., p. 38.

احوال قوم راجپوت بیڑگوچر

An account of the origin of the Badgūjar family of Rajputs, written, according to Sir H. Elliot, by Chunī La'l.

احوال قوم بنجارہ وغیرہ

A short account of the Banjāra and other castes, by Chunī La'l.

احوال قوم اہیر

An account of the Ahir, or cowherd, caste. See Elliot's Races of the N.W. Provinces, vol. i., p. 2.

شجرہ حسب و نسب قوم رائینان

A genealogical account of the Rā'en caste.

بیان قومیت میواتیان وغیرہ

An account of the Mewāti and other castes, by 'Abd al-'Azīm Khān of Gurdaspur.

بیان قوم گشائیں

An account of the Gosains, or mendicant caste.

احوال ذات بھڈیلیا

The origin of the Bhandela caste, by Dārā Shāh Khān of Rudrapur.

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Agrieultural tables, and notes on the cultivation of crops grown in the Districts of Azimgarh and Jaunpur.	A volume of miscellaneous contents, in Hindustani, Persian, and Hindi.
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هر قسم اصلاح ہندوستان	The work begins with a short notice of all the executive officers who had charge of the
Notes on the salt trade in India.	

District of Saharanpur, commencing with Mr. Guthrie, in A.D. 1804, up to the year A.D. 1836, when Mr. Thornton was deputed to make a settlement of the District. This was completed in A.D. 1839, and that same year the Settlement Report was submitted to the Sudder Board of Revenue. The *Bāghchah i bukalamūn* is probably the title of a Hindustani version of Mr. Thornton's Report, from which extracts are given in the present work from the following chapters (Faṣl) :

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- 4. Bullocks used for ploughing, fol. 91b.
- 5. Agricultural implements, fol. 95b.
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- 9. Effects of rainfall on the crops during each month of the year, fol. 119b.
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IV. Foll. 234—291. Miscellaneous pieces in Hindi. See the Hindi Catalogue of MSS.

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SCHEME OF TRANSLITERATION.

ب b, پ p, ت t, ٿ t, ٿ s, ج j, ڇ ch, ح h, ڏ kh, ڏ d, ڏ z, ڙ r, ڙ z, ڙ zh, س s,
 ش sh, ص s, ض z, ط t, ظ z, ع '، غ gh, ف f, ڦ k, ڦ q, ڦ k, ڦ g, ل l, م m, ن n,
 و w, ڻ h, ڻ y, medial hamzah '.

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RECENT ACCESSIONS.

114.

Or. 5288.—Foll. 79; 12½ in. by 7½; 7 lines, 4¾ in. long; neatly written in Nestalik, richly ornamented throughout; dated A.H. 1276 (A.D. 1859).

تاریخ ممتاز

A collection of letters written by Muhammed Wājid 'Alī Shāh, the last king of Oudh, during his exile at Calcutta, to his favourite wife Zinat Begam, at Lucknow. Compiled with an introduction by Akbar 'Alī Khān, Taukīr.

Beg. بنام خاص آن سلطان عالم
که در لمحه به بخشش جان عالم
علی و واجد و خلاق و داور
خدای چرخ و ماه و مهر و اختر

The introduction (foll. 1—20) is written in prose and verse in an extravagantly ornate style of language. The compiler begins with verses in praise of his patron monarch and his wife Zinat Begam, of Muhammed and 'Alī, and eulogies on Lucknow, the former capital of Oudh. The king, whose name in full appears as Abū al-Manṣūr Nāṣir al-Dīn Sikandar Jāh Muhammed Wājid 'Alī Shāh, is usually designated Sultān i 'ālam or Jān

i 'ālam. He succeeded to the throne on the death of his father, Amjad 'Alī Shāh, in A.D. 1847. On the annexation of Oudh by the British Government in February, 1856, he was assigned a pension and residence at Calcutta. He is the author of several poetical compositions, in which he takes Akhtar as his takhallaṣ. His wife Zinat Begam, who was left behind at Lucknow, was the daughter of Nawāb Muhammed 'Alī Khān, the son of Nawāb 'Alī Muhammed Khān, and grandson of Nawāb Shahādat 'Alī Khān, generally known as Mirzā Janglī, the son of the celebrated Nawāb Shujā' al-Daulah. She is also frequently called Iklīl i mahall, or "Crown of the palace," or Mumtāz Jahān, from which title the name of this work is derived.

The compiler of these letters, Akbar 'Alī Khān, whose takhallaṣ is Taukīr, states that he and his ancestors had for many generations been in the service of the kings of Oudh. He had accompanied his royal master to Calcutta, and was there employed as one of his secretaries. It had occurred to him that, if the letters which the king had written to his wife from Calcutta were neatly copied out, and made into a volume with suitable floral and other embellishments, the perusal of them might afford consolation to the king in his exile, and help to mitigate the sorrows of separation from his favourite wife. The suggestion was

approved of by his royal master, and the work was accordingly taken in hand, and completed in A.H. 1276 (A.D. 1859), the date of composition being expressed by a chronogram at the conclusion of the introduction (fol. 20b).

The letters are arranged chronologically in two sets. The first, containing nine letters (fol. 21—40), dates from the month of *Zi'l-ka'dah*, A.H. 1272 (July, 1856) to 15th *Safar*, A.H. 1273 (15th Oct., 1856); the second, containing twenty letters (fol. 41—78), from 14th *Rabi' II.*, A.H. 1275 (21st Nov., 1858) to 7th *Safar*, A.H. 1276 (5th Sept., 1859). They were indited by Muḥammad Wājid 'Alī Shāh himself, except numbers 15, 18, and 20, the first two of which were written by the pen of one *Zū'l-Fakār al-Daulah*, and the last by Mir Muḥammad Ṣafdar 'Alī. The letters, several of which contain poetical effusions, are written in terms of affectionate regard for his absent wife, with frequent allusions to his unhappy state of mind, and longings for a return to his capital and throne.

In the introduction (fol. 12b) is a portrait of the king seated on the royal masnad, attended by four women, presumably his wives, and on the fly-leaf is an impression of the royal seal.

115.

Or. 5438.—Foll. 60; 13 $\frac{1}{4}$ in. by 8; 11 lines in double columns, 5 $\frac{1}{2}$ in. long; written in Nastalik, dated 13th December, 1868.

شکوه فرنگ

A poem in praise of the British rule in India, with a short account of the Mutiny of 1857, by Saiyid Jalāl al-Dīn Haidar Khān.

Beg. گرم چاہتنا ہون تیرا ای کریم

عنیات کر ای غفور الرحیم

The author states in the prologue and at the conclusion of the work (fol. 39 and 59) that his real name is Siyādat Ḥasan Khān, but he is better known as Jalāl al-Dīn Haidar Khān, or Āghā Hajw, and that his poetical name is Sharaf. He was the son of Saiyid Muḥammad Khān Miran, and grandson of Saiyid Muḥammad Ḥamīd Khān. His ancestors originally dwelt in Persia. He was a native of mahallah Maulaviganj in the city of Lucknow, but had for some time past been living at Calcutta in the service of Mirzā Muḥammad Hāmid 'Alī, during which time, in the year A.H. 1284 (A.D. 1867-68), he composed this *Maṣnawī* on the valour displayed by the Government officials (شجاعت حکام).

After ascriptions of praise to Muḥammad, 'Alī, and Jesus Christ, the author proceeds to eulogize Queen Victoria, the Prince of Wales, the Cabinet Ministers and Members of Parliament, the Governor-General (Lord Lawrence) and his Legislative Council, the Lieutenant-Governors of Bengal and the Punjab, the Commissioners and other superior civil and military officials of Delhi and Lucknow, the famous poet Asad Allāh Khān Ghālib of Delhi, influential Muhammadan residents of Calcutta, all of whom are referred to by name, and Indian civilians in general. He then describes in laudatory terms the equity of the reign of Muḥammad Wājid 'Alī Shāh, King of Oudh (A.D. 1847—56), and narrates very briefly the circumstances which led to the dethronement of the king and the annexation of Oudh in February 1856, the subsequent events in the history of the king, the outbreak of the Mutiny in 1857 (more particularly with reference to the rebellion in Lucknow, Cawnpore, and Delhi), the final subjugation of the province of Oudh, and the restoration of peace through the clemency of the British authorities. In conclusion the author bears testimony to the loyalty of several native rulers and men of note, as shown by the part they took in support of the British rule.

It appears from the colophon that this copy (written probably by the author himself) was completed at Calcutta on the 13th Dec., 1868.

تواریخ هذا شکوه فرنگ بشهر کلکته :
 Colophon :
 دار الامارت انگریز بہادر دام اقبالہ بتاریخ بست و هفتم
 شهر شعبان سنه ۱۲۸۵ هجری مطابق سیزدهم ماه دسمبر
 سنه ۱۸۶۸ عیسوی روز یکشنبه به اتمام نظم رسیده ...
 تحریر فی التاریخ بست هفتم شهر شعبان سنه ۱۲۸۵ هجری
 مطابق سیزدهم ماه دسمبر سنه ۱۸۶۸ ع

On the fly-leaf is written :

Historical Poetry. Shikoha-Frung.
 Presented to His Highness Viceroy and
 G.G.C. of India. Hoping its reward.

by its author
 Aga Hujjao Shuraf
 Namely
 Jallaloodeen Hyder.

Garden Reach }
 Calcutta. }

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